BBC MODERN ENGLISH

October 1981

Looking east – exploring Asia

London

October 1981

Dear Reader

As you know, the world wide economic recession has affected many companies and forced them to reduce their trading operations. Unfortunately, we have not been able to avoid the effects of this recession ourselves.

We are sad to tell you that BBC MODERN ENGLISH will cease publication in its present form with our December 1981 issue.

This has been a difficult decision to make, but after a lot of discussion, MODERN ENGLISH PUBLICATIONS have decided that the resources required to maintain production and marketing of an international magazine of sufficiently high standard, are not available at the present time. Consequently, as from September 30th we are not accepting any more subscriptions. Those of you who have subscribed for the whole year will be refunded as from the December issue.

We feel sure that many of you will share our disappointment in having to say 'Goodbye'. We have appreciated your letters and contributions and are happy to know that you have enjoyed reading BBC MODERN ENGLISH as much as we have enjoyed editing it.

With very best wishes from your editors and all the staff of BBC MODERN ENGLISH.

Sue Lake

Sue Lake

Maureen Stack

Maureen Stack

Volume 8
Number 2

CONTENTS

October
1981

This month we look at some Asian countries and focus on a variety of aspects; you can compare the position of women in Japanese and Thai societies, read about an English couple living in India, and find out what people from the East say about people from the West – and vice versa.

This is the Year of the Disabled – and Charlotte Greig has written about the way disabled people manage to live active lives. You can also read about what life is like for a schoolboy referee.

4 What's New – News and reviews (1–2)
6 Listen and Write – Talking about the weather* (1–2)
7 Discovering Asia: Japan – A look at different foods and some comments on freedom for women (2)
8 Indonesia – impressions of a land of infinite variety (2–3)
9 Bali – The perfect place for a holiday and some tasty Indonesian recipes to cook when you come back (2–3)
10 India – An introduction to some of the country's characteristics, what it's like for an Englishman to study at the Madras Music Academy, and a look at a successful mixed marriage (2)
12 Thailand and Malaysia – The growing liberation of Thai women and a Malaysian view of life in London (1–2)
13 Letter from China – a Chinese view of some of the problems of language learning. (2–3)
14 Say it Again – The language of suggestion, persuasion and advice* (2–3)
15 The Bellcrest Story: Fire! – The Bellcrest factory copes with the results of a fire* (2–3)
16 The Year of the Disabled – Did you know that 10% of the world's population is disabled in some way? We look at the Disabled Olympics and at some Do's and Don'ts (2)
18 This and That – French teen-age views of men in women's work, and vice versa, and an Asian Crossword (1–3)
19 Schoolboy Referee – Margaret Westell talks to an eighteen-year-old schoolboy who was named Young Referee of the Year (2)
20 Activity Guide – A guide to using the magazine (1–3)
22 Medicine in the Future – Not just treatment but education, too (2–3)
23 Dickens and London – How has London changed since Dickens' time?* (3)
24 The Geology of Oil: Traps – Where oil is found* (3)
25 Changing Scenes – Continuing our series about a travelling theatre group* (3)
27 Can I Help You? – Jill Welfare answers listeners' questions* (3)
28 Daily English by Radio Programmes – Details of times and wavelengths for English by Radio*
30 Language Exercises – Graded English 1
31 Language Exercises – Graded English 2
32 Language Exercises – Graded English 3
33 Answers
34 Penfriends

** Those items marked with an asterisk are of particular interest to listeners to BBC English by Radio.*

Editor: Josie Karavasil
Sue Lake
BBC English by Radio Editor: Maureen Stack
Editorial Assistants: Vicky Greig
Steve Elsworth
Advertising Manager: Vivienne Doherty
Editorial Adviser: Hugh Howse, Head of BBC English by Radio and Television
Subscriptions: Jenny Gardiner, Julie Blow, Michele David, Elaine Rendall
Accountant: Stephen Track
Business Manager: Steven Apps
Art Direction: Steve Johnston
Illustrations: Christine Roche
Amanda Wood
Cover: Amanda Wood
Production Consultant: Jim Parkinson

Subscriptions

BBC Modern English is published 10 times a year – monthly, except for July and August. A year's subscription begins in September.

How to subscribe

I wish to become a subscriber to *BBC Modern English.* Please send me details of how to pay.

NAME .....

ADDRESS .....

.....

TO:
The Subscription Department, BBC Modern English, 8 Hainton Avenue, Grimsby, DN32 9BB, South Humberside, England.

Advertisers should contact Vivienne Doherty at the London office for the current rate card and other information. It is advisable to make bookings at least five months before the cover date of the issue in which you wish to advertise.

Please note our new address:
6, Garbutt Place, London W1M 4AR

BBC Modern English is published by Modern English Publications Ltd., a member of the International Language Centres group of companies, in association with BBC English by Radio and Television.
AFFILIATED TO ENGLISH INTERNATIONAL

What's NEW

Coal miner's daughter

Coal Miner's Daughter is the story of the famous country and western singer Loretta Lynn. It stars the **versatile** Sissy Spacek in the title role. Her excellent performance, which won her an Oscar, covers thirty years of Loretta Lynn's life. The film is directed by an Englishman, Michael Apted, but even so, it is a very American film and shows the atmosphere of life in the very poor coal mining country of Eastern Kentucky.

The first half of the film concentrates on Loretta's childhood and family life, and her romantic **courtship** by Doolittle Lynn, which is very well played by Tommy Lee. The film opens with Loretta, aged thirteen, living in a tiny log cabin with her parents and many brothers and sisters. The family are very poor. The children wear no shoes in the summer and are allowed only one pair of new shoes each autumn. But although the family isn't rich, there's a lot of love and affection. Loretta marries Doolittle at the age of thirteen and has four children in the next six years. For her eighteenth birthday Doolittle buys her a guitar, instead of the wedding ring she's always wanted. And it is Doolittle who **gradually** pushes her into a singing career. The second half of the film is about Loretta's rise to stardom and the experiences she has along the way of jealousies, frustrations, loneliness and successes.

Coal Miner's Daughter is a wonderful film and a great love story. I really recommend it highly. You'll leave the cinema with a good feeling. I think this is because the film shows that it's not money or power that gives life true meaning, but human relationships. But sadly the warmth, trust and honesty between Loretta and Doolittle and among the people in Eastern Kentucky are qualities we seem to be losing.

Lesley Bonner

versatile – clever at many different things;
courtship – period of time a couple spends together before marriage;
gradually – little by little.

Sissy Spacek as Loretta Lynn

UNIVERSAL CITY STUDIOS, INC.

Young children absorb more when very young

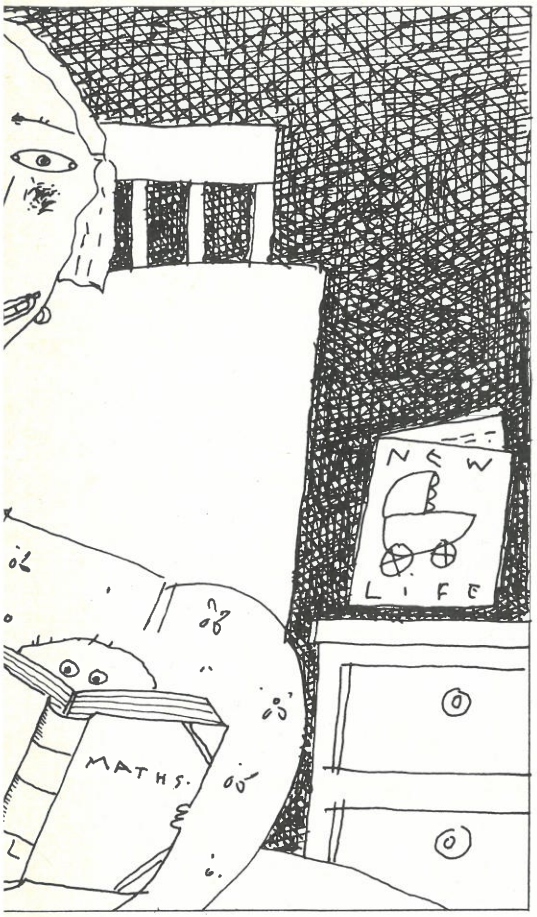
The super kids

Every baby is **potentially** a genius. Your own child could be the next Beethoven or Leonardo. Or so claims 61-year-old Glenn Doman of The Better Baby Institute near Philadelphia, U.S.A.

Using a **controversial** method of picture cards and brain stimulation, Doman has developed a way of turning average children into highly gifted ones. It cannot be done without a lot of encouragement, and it is best to start before the child is two, since young children absorb more when very young.

Doman bases his ideas on an old theory of **evolution**. He believes that the wriggle of a young baby is similar to the movements of a fish. Crawling is the next step – man's **amphibian** stage, and so on. Parents and children on his course have to swing from rung to rung of a horizontal ladder. Gaining simple skills of co-ordination like this can lead to more complex ones.

However, many experts are critical. For a start, Doman will not publish his results in a scientific way. Instead, he prefers stage presentations of his genius children to show off their skills. The critics also say we only have a certain mental **capacity** and to pretend otherwise is wrong.



Either it's real or it's not

More and more theatre-goers are beginning to recognise the success of Mike Leigh's direction. This talented theatre director, whose plays deal with social matters, achieves his aims in an **unconventional** way. His philosophy is "to get at the the truth. Either it's real or it's not."

So how does Mike Leigh go about revealing what really goes on behind people's front doors? He starts out with no **script** and only a vague idea of the plot. The **cast** meets on the first morning of **rehearsal**. The actors are then sent away **'in character'** and don't meet again until Mike Leigh feels they are ready. During this time the actors have to do extremely detailed research into their roles and Mike Leigh insists they go into the world 'in character'. Most actors find this isolation period extremely lonely as they are not allowed to communicate with each other or tell anyone about their roles. The only person they have contact with regarding the play is Mike Leigh. When he feels they are ready, the cast meets again.

This meeting is the first time they see each other in character. They are asked to perform a series of **improvisations** in their roles and from these improvisations the plot of the play develops and Mike Leigh writes it. Therefore the results of the improvisation exercises and the interaction of the actors in character provide the basis for the play. Unlike traditional theatre the actors examine the characters *before* the play is written. Mike Leigh feels these improvisations provide him with the best way of looking at real life in the way it really operates.

The result is plays which are so near the truth that audiences find them funny — but at the same time they feel **uneasy**. The plays show what **contemporary** life is like and what people are doing to each other.

Mike Leigh's methods are demanding for the actors but they all agree that they feel 'safer' working with him than with almost any other director.

Sue Lake

unconventional — untraditional; **script** — here, written form of the play; **cast** — group of actors in a play; **rehearsal** — practice of a play (or other entertainment); **'in character'** — in their roles; **improvisations** — performances with no preparation; **uneasy** — uncomfortable; **contemporary** — of the present time.

CHRISTINE ROCHE

The cards that Doman shows to children he calls 'bits of information'. A simple object is flashed in front of the eyes for two seconds. It is shown quickly and often, to stop the child becoming bored. The learning process is stimulated by loud bangs. Even mustard is sometimes placed on the tongue of the child to increase stimulation.

Desmond Morris, author of *The Naked Ape* likes the ideas of Glenn Doman. He points out that we only use 20% of our brain potential. But Professor Dobbing of Manchester University thinks it is "dangerous nonsense". He cannot imagine a world populated by Mozarts and Einsteins. However, many of Doman's pupils have shown amazing progress and a community has been formed near Chicago which is based on his principles.

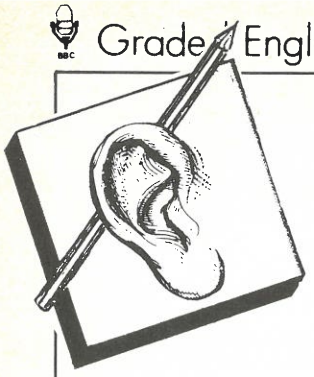
The world is certainly ready for new educational systems, since clever children have a great contribution to make. It will be interesting to see if the Doman method catches on with parents and teachers in other parts of the world.

Charlotte Greig

potentially — possibly; **controversial** — causes disputes; **evolution** — process of developing; **amphibian** — animal that lives in both land and water; **capacity** — ability, power of the mind.

Jill Baker, Antony Sher, and Marion Bailey in 'Goose-Pimples', directed by Mike Leigh. The actors have to research their roles, and improvise on them. From these improvisations, Mike develops the plot of the play.

JOHN HAYNES



Listen and Write

Talking about the weather

Each week Listen and Write presents a short dialogue which illustrates different aspects of spoken English. In the programme broadcast to Europe on 30th October, we look at the language used in talking about the weather. This dialogue is dictated during the programme.

Walter: One coke.
Jill: Thanks. *(Drinks)* I needed that. I'm boiling.
Walter: So am I. The air conditioning isn't working, you know.
Jill: Typical. You'd think they'd give us the day off.
Walter: The day off! You must be joking. Have you noticed though, whenever it's hot everything comes to a standstill?
Jill: I know what you mean. When it's cold too, or snowing. I think it's because we have a mild climate. People just aren't used to extremes.
Walter: That's a point.
Jill: Anyway, I don't mind the heat so much, but it's so sticky.
Walter: Yes, awful isn't it? What I'd give to be on a beach somewhere.
Jill: Don't! Or by a swimming pool.
Walter: Instead of which, we're supposed to be at work. Come on.
Jill: What a life!

Comprehension

State whether the following statements are true or false. If they are false, give reasons to support your answer:

1. Jill and Walter have the day off.
2. When it's very hot or very cold everything works more efficiently.
3. Jill would prefer to be by a swimming pool rather than on the beach.

Vocabulary

Match the words and expressions under A with the meanings given under B.

A
1. boiling
2. the day off
3. You must be joking
4. comes to a standstill
5. mild
6. extremes
7. That's a point
8. sticky
9. awful

B
a) You can't be serious
b) neither very hot nor very cold
c) terrible
d) very hot
e) You're right
f) the day as a holiday
g) as widely different as possible
h) humid and hot
j) stops working properly

Now practise making sentences with any of the above words or expressions which are new for you.

Further Practice

*i) The construction "***I am/am not used to . . .** *" is followed either by a* **noun** *or the* **verb + ing.** *We use it in the affirmative form to talk about familiar experiences and in the negative to talk about new/unfamiliar experiences.*
Look at these sentences:
People just **aren't used to** extremes.
I'm used to getting up early.
Work with a partner and make sentences for the following situations with **(not) used to.**

1. What reason could you give for refusing a French cigarette?
2. What would someone from a hot climate say about a cold, wet English summer?
3. In most countries people drive on the right. In England we drive on the left. What would you say to a friend the first few days you drove in England?
4. In England a lot of families eat big breakfasts. What reason could you give for refusing such a breakfast?
5. What reasons could you give for having problems eating with chopsticks in a Chinese or Japanese restaurant?

ii) Notice how Walter agrees with Jill.
Jill: I'm boiling.
Walter: So am I.
Now practise this construction by responding as shown in the examples.
Examples: Tom likes the cinema. (I)
So do I.
Paul's from London. (Steve)
So is Steve.
I can speak German. (Peter)
So can Peter.

1. Mandy can drive. (I)
2. Mary likes jazz. (Nick)
3. I'm tired. (we)
4. London's a big city. (Tokyo)
5. Dave works hard. (I)
6. Maria's studying English. (Giorgio)
7. I read a lot. (Maria)
8. Buses arrive late. (trains)

(Answers on page 33)

Discovering Asia

Introducing Japan

Not always raw fish

"I'm sorry, I'm afraid I don't like it very much", I said as I refused a second slice of raw fish *(sashimi)*. I had been in Japan about four hours and that was my first taste of Japanese food. Looking back I don't know why I didn't like raw fish then because I soon acquired a taste for it and for the many and varied kinds of Japanese food which can be eaten.

The care in the preparation of food, the way in which food is presented and the eating, are very important parts of Japanese life, and some of my fondest memories are sitting with friends around a table, eating and drinking. In winter, when it is very cold, cooking food at the table is very enjoyable. A popular dish is *sukiyaki.* One of my friends showed me how to arrange prepared, raw vegetables on a large dish so that together with slices of red beef and the cast-iron pan at the centre of the table, it looked very attractive.

In spring too, cooking at the table is very popular. I often entertained friends with a hotpot *(mizutaki).* I can remember spending hours trying to decide which cooking pot *(nabe)* to buy. These earthenware pots are very simple in design but very attractive at the centre of the table, filled with steaming meat and vegetables.

As the weather gets warmer people venture into the country, and although resort towns have a great number of small restaurants and snack bars, families take picnics; these usually consist of **moulded** rice balls *(onigiri),* filled with salmon, vegetables, or — my favourite — salted plums *(umeboshi).* These rice balls are often wrapped in paper thin slices of seaweed *(nori)* and are filling and very tasty.

The hot sticky summer is often tiring and on many occasions I would prepare chilled thin noodles *(hiyashi somen).* Just to look at the white noodles in a bowl of iced water with a splash of bright colour such as fresh cherries or lemon slices for decoration, was very refreshing.

Food grilled or broiled on charcoal is often eaten in autumn. People travel to the mountains to see the spectacular colours of the autumn leaves. I have vivid memories of eating at one particular restaurant near Mount Tskao. The setting was breathtaking and eating tender chunks of beef, vegetables and trout freshly cooked on skewers on an open charcoal fire, washed down with cool beer, is an experience I shall always remember.

There are so many different styles of cooking in Japan that eating is very interesting, whether it is in a restaurant or at home. A meal definitely has a sense of occasion.

Monica Fisher

moulded — shaped.

A woman's place

Which is the best country in the world for women?
Is it the USA — the birth place of Women's Liberation?
Is it Britain, where Margaret Thatcher is Prime Minister?
Or is it Japan?
No? Well, we interviewed Noriko, a Japanese student who has been living here for two years, and her answers were quite surprising.

Noriko: Japan is a woman's paradise. Women can do what they want there. They can have as many boyfriends as they like, but of course, only one husband.

What about arranged marriages?

Noriko: Of course sometimes parents introduce girls and boys, but they do not force them to like each other. Sometimes friends will arrange meetings between boys and girls, because they know them better.

Doesn't a Japanese girl have to obey the man? Doesn't the man make all the rules?

Noriko: Don't believe your films! Western people believe what they see in films. They often don't see the real situation. The past has gone in Japan. Things are moving gradually there now. Women in Japan are completely equal.

In jobs?

Noriko: Well no, but that is because Japanese women get married. It is natural for a woman to get married. This means she does not need such a good job. If a woman does not want to get married, then often people think she is strange.

What about the schools?

Noriko: Japanese children must all work hard at school. This is especially true for the boys. They cannot have children so they must get good jobs. I trained as a teacher, but there aren't enough posts, so I will probably work in an office until I get married.

So why do you say Japan is a woman's paradise?

Noriko: Because we know exactly where we are. In the West, women think they are free, but look at their clothes — the advertisements exploit women. They use beautiful women to sell things. Very few women look like this so the advertisements are big lies, but the women feel they must look like these models. So women are not free. Women in the West do not know where they stand.

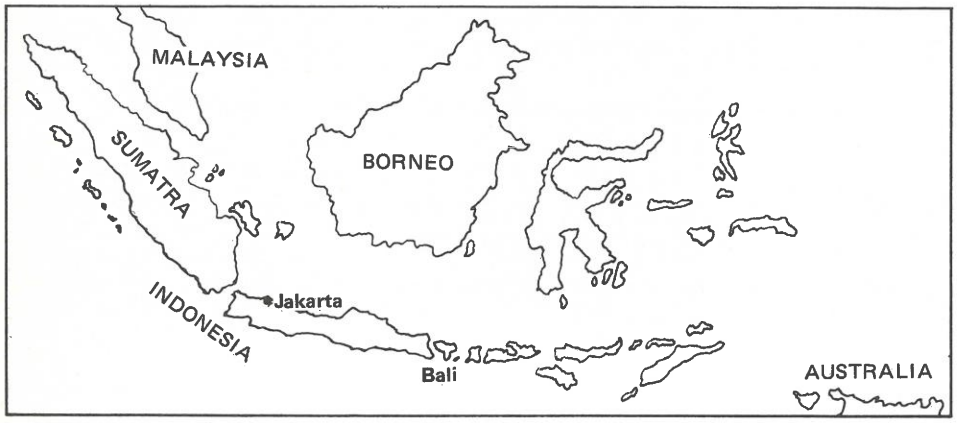
Clive Riche

"Women in Japan are completely equal"

JAPAN INFORMATION CENTRE

INDONESIA

Land of a thousand islands



STEVE JOHNSTON

Indonesia is made up of about 13,670 islands which stretch from Malaysia to hang above Australia. It is the fifth most populated nation in the world and about 80% of its population of 135 million live on the island of Java.

Easy going people

Ethnically Indonesia contains 366 cultural groups; more than any other country. There are some people who are as white skinned as a European and others who are as black as a negro and have the same type of tight curly hair.

The people are easy going, 'happy-go-lucky' types on the whole. This is charming, but for a European this attitude can sometimes be frustrating especially if you want to get things done quickly and efficiently! If you complain they simply smile — and sometimes blame someone else. It's interesting that in Indonesia there is no word for 'guilt'. If people are caught doing something wrong they will feel shame but if they are not caught, they will not feel guilt in the same way as most English people do.

The 'adat', or tradition, varies from island to island and from region to region, but all of the ethnic groups have strong traditions which stand out as being quite different from behaviour in the west. In most tribes or groups the men are dominant and after marriage the bride goes to live in the home of her husband's family; all possessions are passed from father to son.

However, there is, in West Sumatra, an ethnic group called the 'Minangkabau' which is matriarchal and matrilineal (perhaps 'Women's Lib' began here!)

About 90% of Indonesians are Muslim. The remaining 10% are Christian — Protestant, Catholic, etc — Buddhist, and in Bali most people are Hindu. So there are all sorts of religions which are practised in Indonesia. This makes the Indonesians very **tolerant** of other religions — but it is important to have a religion. In fact, one of the first questions you will be asked is which church you go to.

Most Indonesian families are large, especially in the small villages where parents feel they need a lot of children to support them. But this isn't the only reason, for even well-off families in the towns have seven children or more. The fact is, it is still a status symbol to have a large family. I come from a family of four — which in England is considered to be quite large; in Indonesia people were amazed and asked me if there was anything wrong with my mother!

Indonesia made a deep and lasting impression

In spite of the many problems, mainly of over population, there is a lot of beauty and interest in Indonesia with some of the most beautiful scenery in the world. The traditional arts and crafts are fascinating, such as the **'batik'**, wood carving, weaving and silverwork. There are beautiful dances telling old legends, with a complex arrangement of gongs and xylophones producing a lovely ringing sound. This is often accompanied by singing. Another traditional art is the 'wayang' or shadow puppet. These puppets are made of leather and painted in vivid colours. They are now a traditional symbol of Indonesia but their original function is as characters from mythology.

Indonesia is a wonderful place to visit and an interesting place to work in. All of us who lived and worked there left Indonesia feeling it had made some deep and lasting impressions on us.

Coralie Green

Ethnically — In connection with a racial, national or tribal group; **tolerant** — able to allow people to behave in a way that is different without becoming annoyed; **'batik'** — way of printing coloured patterns on (usually) cotton cloth.

Jakarta, a modern city

EMBASSY OF THE REPUBLIC OF INDONESIA

BALI The perfect place

When we meet people who have travelled a lot, the first question we usually ask them is, "Which is the best place you've ever visited?" The most popular answer to this question when I've asked it, has been, "Bali!"

"Why Bali? There are thousands of tropical islands all over the world. What makes Bali so special?"

"It's paradise — go there and you'll never forget it!"

The perfect place

Bali has sunshine all the year round which means you can always enjoy its long golden beaches and it's the underwater swimmer's paradise. The **vegetation** is beautiful — what a perfect way to spend a holiday, looking at wonderful scenery while you lie under a palm tree drinking fresh coconut milk and eating exotic fruit and fish. The sunrises and sunsets you see will make you want to stay there for ever.

The ancient Balinese culture is unique and very colourful too, — so there's plenty for the tourist to do.

Smiles

Fortunately tourism hasn't spoilt the place or the people.

Most tourists stay in the 'losmens'. These are groups of bamboo huts or stone cottages. The Balinese family who live there will look after you as if you were a very **honoured** guest. The Balinese are happy and honest; they smile and laugh a lot. They make you feel as if you've found a **sane** place in our mad world!

Cheap living

Bali is a cheap place to stay. You can enjoy pleasant accommodation, food and fares for about £3 or £4 a day.

Well, I know where I'd like to go for my holidays next year — if I can afford it!

Sue Lake

vegetation — collective word for plants; **honoured** — highly respected; **sane** — not mad.

A tasty meal

Indonesian cooking and eating is a very social affair. The meals are often supervised by Grandmother, who is head of the family. She organises everyone else in preparing the dishes — even the younger children who fan the charcoal on the 'tungku' (charcoal fired stove). At most meals, far more is put on the table than can possibly be eaten. Leftovers go back to the kitchen to helpers or to beggars at the door. The food might even re-appear at breakfast the next day!

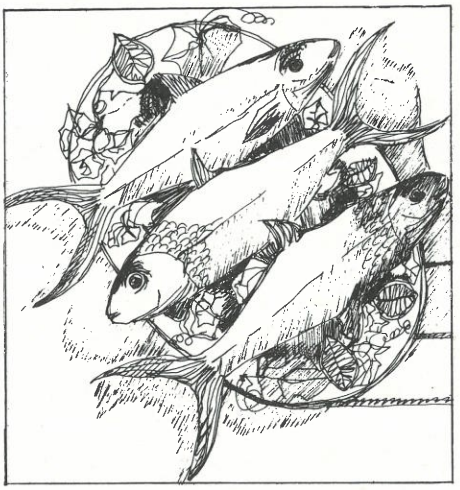
All the dishes are placed on the table at the same time so you can sample them individually or mix them together. Everything is cut into small bits and Indonesians like to eat the pieces of food with their fingers. Moslem feasts are common, though there are many other religions on the islands.

A tasty starter

A good starter to an Indonesian dinner is *Sayur Bayem* or spinach soup. It can be a meal in itself and the quantities given here are to serve six. You will need:

500 g young spinach leaves
2 young corncobs or 120 g sweet potatoes
2 shallots
½ green chilli (or pinch of chilli powder)
pinch of ground ginger
small slice of kencur herb
1 bayleaf
salt

Wash the spinach and chop it coarsely. Cut each corncob into three pieces; or peel and cut the sweet potatoes into small cubes. Slice the shallots and chilli finely and put them into a saucepan with 1 cup water. Add the ginger, kencur, salam and salt, and bring to the boil. When the water boils, put in the corn or sweet potatoes, cover the pan, and simmer for 15 minutes. Uncover, add the chopped spinach and another half cup of water. Taste, and add more salt if necessary. Cook until the spinach is tender (about 5–7 minutes), remove the kencur and the leaf and serve hot.



The main course

A favourite dish to show off the talents of the young Indonesian girl is *Bandeng Isi.* If you cannot get hold of milkfish you can use a large mackerel. Scale the fish and beat it on both sides with the flat of a large knife. Withdraw, through the gill opening, the backbone and meat, leaving the skin **intact**. Throw away the entrails and chop up the meat. Make a paste of shallots and garlic cloves, (seasoned with salt and pepper) and fry it until it smells savoury. When cool, mix it with the fish meat, adding a little creamed coconut; 1 tablespoon of brown sugar; 1 large beaten egg and one crushed bay leaf. Push the mixture back into the skin and wrap the fish in **foil**, to steam for 15 minutes. Unwrap and prick the skin to prevent bursting. Rewrap loosely and steam for 15 minutes more. Before serving, brush the fish with butter and grill until brown. It's delicious, hot or cold.

. . . and the dessert

To complete the meal, I suggest you try *Kue Talam Pisang* (Banana Batter Pudding). This will serve six people. The ingredients are:

3 large bananas
250 g rice flour
60 g cornflour
3 cups coconut milk
100 g brown sugar
pinch of salt

Sift the rice flour and cornflour into a mixing-bowl, and add a pinch of salt. Heat the coconut milk in a saucepan, taking care not to let it boil. Put about half a cup of coconut milk into a small saucepan and use it to dissolve the sugar. Use the rest of the coconut milk, with the flour, to make a smooth, fairly thick batter. Mix the dissolved sugar into this. Peel the bananas and cut into thin round pieces. Spoon the batter into small baking cups, leaving room to put several pieces of banana on top of each. Then steam these for 25–30 minutes, until the batter is set and cooked. Serve warm or cold.

Charlotte Greig

intact — undamaged; **foil** — thin, aluminium paper.

AMANDA WOOD

INDIA A varied paradise

STEVE JOHNSTON

"Tell me something about India," I said to Mr Talwar, the assistant director of the Government of India Tourist Office in London, "the different areas, the people . . . "

Mr Talwar smiled, "Many people have written about India – but it is usually in the way *they* see India. It's like the story of the blind men. They were asked to describe an elephant. One blind man held the elephant's leg and he described that part only, thinking that the whole elephant was like its leg; the other man described the trunk and said, 'An elephant is long, very long . . . ' and so on." But Mr Talwar liked what Max Muller, the great German orientalist, had to say about India:

"If we were to look over the whole world to find out the country most richly endowed with all the wealth, power and beauty that nature can bestow – in some parts a very paradise on earth – I should point to India. If I were asked under what sky the human mind has most fully developed some of its choicest gifts, has most deeply pondered over the greatest problems of life, and has found solutions of some of them which well deserve the attention of those who have studied Plato and Kant – I should point to India".

One of the most striking features of India is the variety of languages spoken, the food, religions, etc.

"If you walked around this office," said Mr Talwar, "you would find so many different Indian faces. Some Indians have **Mongoloid** features; then there are the original Indians, the Dravidians. They are supposed to be more handsome than other Indians, and so on."

But there are not only distinct character differences among Indians; people from Gujarat are supposed to make good business men, quick and shrewd. The Marwaris, from Marwar in Rajasthan also are renowned for business; they have a reputation of being able to work together and create projects and wealth. Some people don't like the Marwaris (perhaps they are jealous of their business skills!) but the Marwaris are trustworthy and will not cheat their clients. Then there are the people from Udipi, respected all over India for their excellent vegetarian food; if the restaurant owner is from Udipi it is a guarantee that the food will be delicious and the restaurant will be spotlessly clean.

And Indian food is certainly not 'all curry' as a lot of westerners think. The Indians offer a great variety of food in their cooking; south west India is the 'spice' country, in other parts of India fish is the speciality, some parts are completely vegetarian, and so on.

Until only thirty years ago there was much more division in the Indian caste system than nowadays; in fact in the cities there is no difference and intermarriage between the castes is becoming more popular day by day. Years ago, the Brahmins, who were at the top of the caste system were very learned men, often fairer skinned than other Indians – and they kept themselves to themselves and had a lot of power. Nowadays it can even be difficult for a Brahmin to get a job sometimes, *because* he or she is a Brahmin – the tables have turned.

Most visitors to India fall in love with its beauty – but at the same time find it is a country full of complexities and **contradictions**. But most of all perhaps, the visitor becomes involved in India's mystery. Perhaps this is because of that feeling of gentle continuity between an ancient past and the present day.

Sue Lake

Mongoloid – with slanting eyes and a short nose, characteristic of a lot of people from Asia; **contradictions** – inconsistency of ideas, qualities, etc.

GOVERNMENT OF INDIA TOURIST OFFICE

Cooling off in the heat

Living in India

Bill Coates first visited India as a young soldier during the Second World War. While he was there he developed a real love for Indian music and on his return to England became a student of music, but he couldn't forget India and longed to revisit the country and to study the musical instruments there.

His chance came years later, when he and his wife went to study music at the Madras Music Academy. They spent three years in India, travelling all over the country, getting to know Indians from many regions and studying their music.

Irene Coates spoke to me about those three years of rich experience. At first, she said, she felt shy and strange and found it was difficult to feel close to her Indian friends. But that English reserve was soon broken down as this little story explains.

Both she and Bill decided to wear the Indian dress. It was much more comfortable and less conspicuous than wearing western clothes. Irene was given her first **sari** in Puna, just before they boarded the train to Madras. It was blue and white and very beautiful. For several days she had to hold it up with safety pins in case it fell down! But she soon learnt how to wrap it round her and wear it confidently, like Indian women. On that railway station in Puna, Irene and Bill saw a young girl crying because she was parting from her family. They boarded the train together and tried, with their limited knowledge of the language, to comfort her during the long ride. At Madras, the girl was much calmer; they all said goodbye and then they lost contact with her.

Several weeks later an invitation came to the music school for Irene and Bill to visit the Vidya family — a large group of relations who lived close to each other in the same district. When they arrived the couple were surprised to find that everyone knew who they were, what they were studying and where they had come from. It took them some time to solve the mystery. Then they recognised their 'informer'. The tearful girl they had met on Puna station was a member of the Vidya family!

From then on, Irene said, wherever they went in India they found contacts and friends of friends. It was like living in a very large village. The warmth and friendliness of the Indian people has remained one of their most treasured memories. In fact there were times when Irene and Bill found it difficult to cope with some of the customs and lavish hospitality given to them. People went out of their way to provide them with comfort and enjoyment.

But even though Irene and Bill became very closely associated with the Indian way of life and loved their Indian friends and studied Indian music deeply, Irene and Bill found they could never be part of the **caste** system. They could never belong to the Brahmins, that Hindu caste of highly cultured intellectuals.

I hope that one day Irene Coates, herself a playwright, will write more fully about their many adventures in India, that great country, rich in culture and history.

Mary Gifford

sari — a length of material wrapped round the body and worn especially by Hindu women; **caste** — division of society based on class differences of wealth, profession, etc.

Bill Coates playing the dilruba

A mixed marriage

Marriage between two people from the same country can be difficult — two people living together with different characters and ideas; so marrying someone from another country, culture and religion could cause a lot of misunderstanding.

Georgie Raman is English and her husband, Rudy, comes from India. Rudy has been living in England for about twenty-five years. I spoke to Georgie about her marriage.

How did your parents feel when you told them you wanted to get married?
Georgie: Well, to my surprise my parents were very supportive. I thought they would be a bit shocked. Rudy's family were happy too.
How did they accept you when you first visited them in India?
Georgie: A lot of Indians think English women are very proud — and dirty! When Rudy's parents saw that I was friendly and clean they were really happy. One interesting thing is that when I visit Rudy's home I'm not allowed to touch any cooking vessels — because I'm not a Brahmin and therefore I'm 'unclean'. But Rudy's family have accepted me completely; I'm treated like a fair skinned Indian woman. I've got dark hair anyway, and when it was long and I wore a sari I didn't look very different from them. It's lovely going to stay with them — they do everything for us. They really spoil us.
A change from your busy life here in London. Both you and Rudy work and you have two young children to look after.
Georgie: Yes. It's very different for Rudy too. Unlike the typical Indian family man, Rudy helps me with all the housework and he does most of the cooking too. When he goes back to India, everyone laughs when he tells them . . .
What about your children. How do you think they'll feel when they are older? Do you think they'll have problems here in England, coming from a multi-racial background?
Georgie: We hope that they'll feel proud of their mixed parentage. In fact the first time we had negative comments from English people was when we decided to have children — perhaps they didn't think it was a good idea to have 'mixed blood' children. I think Rudy worries about the kids and bringing them up in a British society that is sometimes sensitive about colour more than I do; but we don't shelter them. They must learn how to look after themselves!
So there aren't too many problems then?
Georgie: Well, there's one. The children like India so much and they learn Indian habits, like eating with their fingers. This shocks their English grandparents — so when Grannie and Grandpa visit us, we have to make sure we give the children a knife and fork!

Our children are lucky, I think. They've seen two cultures — this will give them a much wider view of life. Marrying Rudy has certainly broadened my outlook.

Sue Lake

Georgie and family

Liberated Thai women

SUE LAKE

I went to Thailand from Japan. I don't know why, but I had always imagined there were a lot of similarities between the two countries; in many ways I found more differences.

My first surprise was the weather; I left Japan on a cold February morning and arrived in Bangkok in the middle of a very hot night! Thailand seemed 'untidier' than Japan, where everything is so organised. There also seemed to be more difference between rich and poor people.

Like the Japanese women, Thai women have a delicate beauty – they moved so gracefully I felt like an elephant! But what interested me most of all was the role of women in Thai society. Thai women are very independent. Apparently they have a lot of important roles; it is usual for the women to **'hold the purse strings'**. A husband often takes his pocket money, then gives the rest of his salary to his wife. She controls everything – the money side of housekeeping, the grandparents and other members of the family living in the household. It is quite **common** for the whole family to live together.

A lot of Thai wives have responsible jobs. I met one woman who ran a factory and another who had a dancing school; one Thai woman I know organises school trips to England and accompanies the children when they go. Often the woman earns more than her husband. And life in Bangkok is hard. One couple I know get up at 5.30 every morning. This is not because they begin work early; it is because it takes a long time to cross the city. Bangkok must have one of the biggest traffic problems in the world. If they don't leave home very early, they can't get across to the other side of the city in time for work. The grandparents often look after the children; if they don't, the servants take care of them while mother is at work. As I mentioned before, I was a little shocked to see rich families and poor servants. In fact, my friends told me, a lot of servants are very lucky. Thai families treat them well and give the whole family a job – the wife cooks, the husband acts as chauffeur and looks after the garden, and the family will often give the servants money for their children. One lady I spoke to told me that one of the servants working for her family twenty years ago asked her for some money to educate her son; the lady gave her the money willingly because she felt she was 'one of the family'; the servant felt the same, and that's why she asked.

So how do the men feel about their liberated and independent wives? "Fine," smiled one Thai woman, "but we must show our husbands that we honour and respect them. It is terrible for a Thai man to lose face. We only criticise them in private, when we are alone – never, never in front of friends." She laughed. "I let my husband *think* he is the lord and master . . . "

Sue Lake

'hold the purse strings' – organise the money; **common** – usual.

Thai street market

Traffic control

INFORMATION SERVICE OF THAILAND

A Malay's view of England

Lea came to London when he was nineteen – it seemed natural to come. "My whole family had been here to study. I was the youngest. The country which has most foreign students in Britain is Malaysia".

Coming to London was "like going to the moon. You don't need much money to live on, but you need a lot to spend – on films, drinks and social life".

Eighteen months after coming here, Lea got married. Then he had many jobs, in factories, theatres, restaurants and so on. None of them satisfied him.

One day he suddenly decided to take a hairdressing course. He knew he was good with his hands – he plays the guitar, and paints and sketches. After the course he began to work on his own, visiting clients' houses, with his hair-dryer and other equipment strapped on to his motor-bike.

Now, six years after coming to London, he has an independent, satisfying job; he also runs a hairdressing salon at a centre for disabled and elderly people.

Lea enjoys talking to people. "Smile first", he advises. "Try it as a first approach. I have met some nasty people, but generally I like the British. They are so friendly, and poetic as well – perhaps because they live in a country with four seasons".

Lea is poetic too, in the way he talks, "My soul is as free as the wind". He has his own philosophy of life, "A person may pass all the exams in the world, and yet fail as a human being".

Margaret Westell

Letter from China

We receive more letters from students in China than anywhere else in the world – and often, the letters are in perfect English.

This letter from Xie Xiaotong gives a good idea of the problems facing both learners of Chinese and English. It certainly made us appreciate the standard of English in the letters we receive, even more.

Dear Editor,

Thank you very much for the two most interesting articles *What do you mean* and *Your problems* in your April issue.

Maybe I could tell you something about what people learning Chinese find difficult. The present day Chinese language is still a picture language and it is totally different from English and other Indo-European languages. First learners of Chinese have to learn to write each Chinese character properly. Every character consists of strokes. The simplest character has only one stroke and the most complex ones in common use have over thirty strokes. What is more, you have to remember the special order of writing these strokes! Perhaps the most difficult thing for foreign students is the 'four-tune system', which means that each character has a specific tune of the four. It is essential not to use the wrong tune. Once an American said to me, "I am a cake." Actually, he meant "I am a soldier" but both cake and soldier in Chinese have the same pronunciation but different tunes. This is very common in the Chinese language.

Despite these problems, however, foreign students find Chinese grammar is very simple. We don't have an article, verb tenses and many other grammatical features typical of European languages. When expressing, for example, a past action, all you have to do is to add a time adverbial to a fixed sentence. This time adverbial is a set phrase and is always **valid**. In Chinese, a verb has only one form and this form goes with all nouns and pronouns at any time. So you don't have to learn by heart, 'I am, he was,' or 'do, did, done', as in English. Because of the simple grammar, a well known Chinese linguist once said, "Spoken Chinese is easy compared to written Chinese."

Before finishing my letter, I'd like to say a few words about how we Chinese, at least how I, feel about the English language. The idioms; pronunciation and intonation are the most difficult parts of the language. Vocabulary is also a big **headache**. In most languages, words like 'radio', 'taxi' and a great many scientific and technological terms of Latin or Greek origin have become international. Even in Japanese, also a picture language, you can find a lot of **derivations** of these terms. But the Chinese language very seldom borrows words from other languages. We always find our own characters to name new things. Therefore, a Chinese who has never learnt a western language doesn't recognise the word 'radio'. Even though I know there are problems with many European languages which are full of 'false friends' – words that look similar but often have a completely different meaning in another language, I still think other learners are very lucky compared to the Chinese students of English.

If anyone asks me what I think of English, my answer is, "When I began learning it I didn't think it was easy. And now I think I'll never learn it".

valid – acceptable; **headache** – here, problem; **derivations** – words formed from the same origin.

What we think of each other

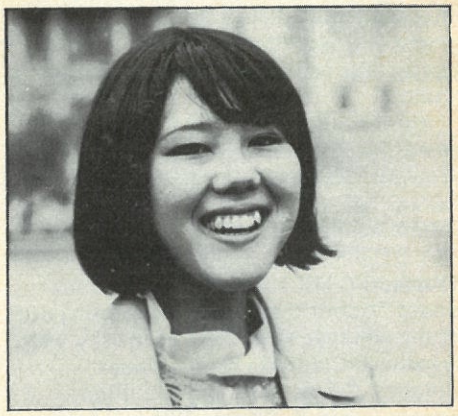
We asked people from different Asian countries what they think of westerners; we also asked some Europeans the same question. Both sides came up with some interesting comments. See what you think . . .

What the East thinks of the West . . .

It's very strange – they are so rich but they often dress like peasants in our country – especially the young ones.
I like them – they are so funny. I like the way they dance.
They aren't very friendly – they won't talk to you if you pass them in the street.
Orang barat (Indonesian for people from the west), are healthy – big, fat and hairy. They know everything.
Westerners have fewer family ties – they are individualists.
In England people don't respect public property – people put their feet on train seats.

What the West thinks of the East . . .

They are very beautiful, gentle people. Western men often marry Indonesian women.
They are non-violent people until pushed to the limit – and then they will run amok (run about in a crazy state, often with a desire to kill). It's interesting that this is in fact an Indonesian expression.
They are polite – they smile a lot, but you can't tell what they really think.
They are physically hard working but often mentally lazy.
The Japanese are very polite from a ritualistic point of view, but in a twentieth century situation they can be very rude – for example, they'll push their way through the underground.
The Japanese flower arrangements are beautiful – and there are other lovely art forms that the Japanese themselves respect; but they'll often drop their litter carelessly around all this beauty.



Different points of view

SAY IT AGAIN

Operation Colorado

This month's programmes in our intermediate level radio series SAY IT AGAIN examine the language concerned with speculation and getting people to do things by suggestion, persuasion (stating cause and effect), giving orders or advice and by warning people. Read the following first half of the story where this language is typed in capitals, then answer the questions below.

What's behind it all?

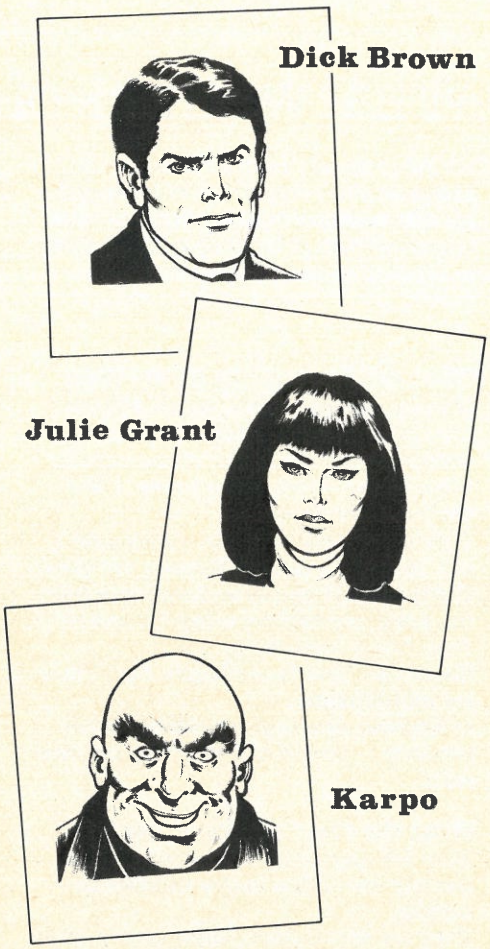
All over the world, certain people met and gave information. WHAT WAS BEHIND IT? WHAT WAS THE CAUSE OF those meetings? There is panic in the air. A government minister asks "WHAT HAS BROUGHT ABOUT this panic?" "It's all right," says Henry, his colleague. "IT WILL ALL COME TO NOTHING." Far away in another country the man behind it all, Karpo, talked to his assistant, Senda, "HAVE THEM BROUGHT IN! Are there enough?" "Yes," replied Senda, "we have had 300 sent to North America." 300 what? 300 terrible, potato eating Colorado beetles, "Get them ready!" shouts Karpo. "HAVE THEM TAKEN away."

Meanwhile back in London, the secret agent, Dick Brown, enters the office of his boss who is known as X. On the way in he jokes with the secretary. "Hello, Miss Halfpenny, have I ever told you how pretty you look?" "Take a chance, Dick," replies Miss Halfpenny. "I'm not easily bored."

Later in the room of his boss, X, Dick heard the story behind it all. "There's a problem," said X. "IT HAS LED TO PANIC. WE HAVE TO PREVENT IT FROM happening." "How?" says Brown. "BY STOPPING it. BY WARNING people. BY TELLING THEM." About what? "About that," says X, pointing out of the window. And there in the sky were suspended Colorado beetles under balloons. "If we don't pay a million pounds," said X, "Karpo WILL HAVE THEM BROUGHT DOWN and they will eat and eat and eat . . . . . "

The search begins

A little girl plays in the park. She looks up "A balloon! Oh! A balloon!" All over the world balloons are floating in the sky. And in the balloons – Colorado beetles! At the government ministry the minister asks for advice: "WHAT WOULD YOU DO IF YOU WERE ME, Henry?" Henry gives his advice "I WOULD CALL A MEETING. THAT'S WHAT I WOULD DO, I WOULD CALL A MEETING." And a meeting is called. Vic Chase, a military man, is direct and gives an order: "SHOOT the balloons down." Charles Rack, a scientist, suggests "YOU COULD TRY SHOOTING DOWN the balloons, but I SHOULDN'T ADVISE IT." Dick Brown, the secret service hero, gives his advice "IT WOULD BE BETTER if we thought about the world." After the meeting Dick Brown gives Julie Grant, an expert on beetles (an entomologist) a lift home. They offer each other advice. "YOU COULD DRIVE MORE SLOWLY," she says. "YOU COULD WEAR A different perfume." Dick replies. Julie wonders about Dick and what he wants. "YOU SHOULD HAVE COME to my office." Suddenly Julie offers her kind of advice – with a gun. "What the – ?" says Dick. "I WOULD STAY where you are, if I WERE YOU," she replies. She wants Dick Brown to stop his enquiries.



Why? Because Karpo, the man behind it all, has her father as a prisoner. Julie wants to save him. Then behind them both, a voice – not a friendly voice. It's Karpo.

What goes up must come down

Karpo, the evil, bad man has the world in his hands and secret agent, Dick Brown, with his friend Julie Grant. A suggestion from Karpo "I SUGGEST YOU THINK what is going to happen." Then a threat "PUT THE GUN DOWN OR the girl will never be the same." Dick replies "DON'T YOU DARE OR . . . . " OR WHAT?! Karpo returns the threat: "YOU DO WHAT I SAY OTHERWISE you will not see your father again!" Then Dick makes a suggestion. "WHY NOT BE HAPPY with the money. You don't need the girl. WHY DON'T YOU LET her go?"

Meanwhile back at the government ministry, more suggestions are made: "HOW ABOUT another drink?" Henry is worried and says, "WHY DON'T WE SHOOT THE BALLOONS DOWN?" Godfrey says "No, there's a danger that we may not find the beetles." He continues "I SUGGEST WE GET the army in." Henry wonders "SHOULDN'T WE DO what Dick Brown suggested?" "What's that?" "HE SUGGESTED HE SHOULD KILL Karpo." But Karpo has already sent a signal to some of the balloons. Some Colorado beetles have already been dropped. The army captain is desperate. "Take your men and look again!" The Sergeant tries to tell him the facts. The answer to his suggestion:– "IT'S NO GOOD LOOKING. THERE'S NO POINT." The Captain continues: "I SUGGEST WE CALL in help." "IT'S NO USE CALLING in help," replies the Sergeant. "THERE'S NO POINT IN CALLING headquarters." It's too late. The Colorado beetles are everywhere!! Things look very black. The beetles are free and are eating. Julie Grant and secret agent Dick Brown are prisoners of Karpo. Is there any hope?

Exercise

Karpo gives orders to Senda by saying "Have them . . . . . " If you employ someone to paint your bathroom you say "I had the bathroom painted." Imagine you have moved to another house. Here is the bill for the repairs you had carried out.

BLOGGS & SONS
Painters and Decorators

Painting bathroom	£ 60
Enlarging kitchen window	£ 35
Removing garage	£ 80
Widening kitchen	£ 600
Installing central heating	£1,500
Total	£2,275

Write sentences about the work you had done; eg:– I had the . . . . . .

Chris Faram and John Wright

A textbook and 4 cassettes of Say It Again are available from BBC agents. Please write to the address given on page 29

The Bellcrest Story

FIRE!

The Bellcrest Story is a series of 39 radio programmes broadcast to Europe on Thursdays, on the English needed at management level. It deals with the research and development by the firm of Bellcrest Ltd., of a speed control device known as the SC1, which would save power in electrically driven vehicles.

In this month's episodes the Bellcrest factory has to cope with the results of a fire.

1. Read how the local newspaper reported the fire at Bellcrest's factory.

FIRE HITS BELLCREST

"Disaster" says Managing Director

Stock, worth thousands of pounds, was lost in a fire that swept through a warehouse of the Bellcrest company early in the afternoon of Saturday. Firemen from four districts were called and within half an hour they had the blaze under control. It took some five hours, however, before the main body of firemen were able to leave.

The fire totally destroyed the oldest part of the factory and did damage estimated at £250,000. Almost all finished stocks were destroyed.

The factory, on the Forest Hall Industrial Estate near Leicester, makes electronic equipment for customers in Britain and abroad. The fire started in the old mill which was the original Bellcrest works but which has lately been used as a storehouse for finished goods and raw materials. The blaze was confined to the mill. "If it spread," Managing Director Maurice Downes said while the fire was still raging, "that would be a disaster."

The fire was discovered by the Security Officer, Mr W. F. Magwitch, at about 2.30 p.m. "I was doing the rounds of the factory," Mr Magwitch told me, "and I saw smoke coming from under a door. If I hadn't spotted it then, the whole of Bellcrest would have been lost." Mr Magwitch called the fire brigade and then tried to get in [illegible]

Comprehension

a. How quickly did the firemen deal with the fire?
b. Were most of them then able to leave?
c. What were the effects of the fire?
d. Where did the fire start?
e. Is this building still used as a mill?
f. When did the reporter talk to Downes?
g. When was the fire discovered?

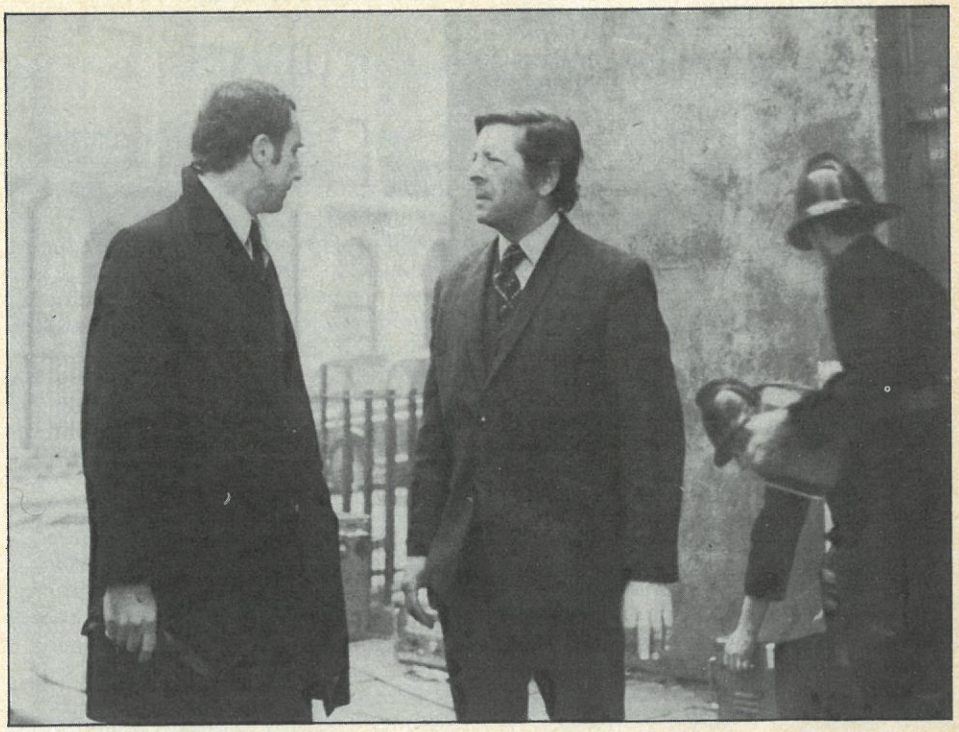
2. On the Monday after the fire, the management met to decide what should be done about immediate problems. Here Paul Malone, Marketing Manager, Maurice Downes, Chairman and Managing Director and Charles Spence, Controller and Company Secretary are discussing how to deal with the situation. Imagine you are compiling the minutes of the meeting and have reached the point where the following discussion has to be minuted.

Malone: Well, there's no doubt about the obvious solution to our short term problems – that is, to concentrate on product lines which bring in the quickest returns and the largest profits.
Downes: Is that what you suggest we do?
Malone: Not exactly. I recommend that we should look after our regular customers as well as possible. But we must pay special attention to those customers who are likely to bring in our long-term profits.
Downes: What's the feeling about Paul's proposal?
Spence: (to Malone) Clearly *you* want to give priority to those orders which, in the short term, will yield the smallest return. The latest German orders, for instance.
Malone: It's true that these orders are less profitable than orders for the same products in this country. But our long-term growth will suffer if we lose our overseas customers.
Downes: I take your point, Paul. I'm sure we all do. But don't lose sight of the immediate requirements.
Malone: No. Dennis Evans is arranging to meet important UK customers with his salesmen. And if we're agreed, I shall go and see customers and agents in Europe.

Complete the following minute taking your material from the dialogue. Keep your paragraph short – do not try to report every word. Be careful with the tenses of verbs: **'will'** *becomes* **'would'** *throughout. Instead of* **'we'** *and* **'us'**, *say* **'the Company'** *or* **'Bellcrest'**, *and use the pronoun* **'they'**: **"He said the Company's long-term growth would suffer if they lost their overseas customers'** *(or* **'if overseas customers were lost'** *). To introduce a point that supports what has just been said, use* **'Moreover, . . .' 'In addition, . . .' 'Furthermore, . . .'** *To introduce a point that contradicts or contrasts with what has just been said, use* **'However, . . .' 'On the other hand, . . .' 'Nevertheless, . . .'** *To show that your next point follows your last one as a consequence, begin with* **'Therefore, . . .' 'As a result, . . .' 'Because of this, . . .'**

"Mr. Malone said that the obvious solution to the short-term problems was to concentrate on product lines which would . . . "

A set of 13 films, textbook and cassettes of THE BELLCREST STORY published by BBC/OUP are available from BBC agents. Please write to the address on Page 29



Maurice Downes, Managing Director of Bellcrest, examines the fire damage

The year of t

10% of the world's population

Disabled skier

This year is the Year of the Disabled. The idea of having a 'Year of the Disabled' is to make people more aware of the problems disabled people have in their everyday lives, and to show how those of us who are not disabled can help.

Most people are surprised to hear that there are four hundred and fifty million disabled people throughout the world. The commonest types of disability are caused by mental illness, **communicable** diseases, **genetic** illnesses, poverty and accidents on the road, at work and at home. These disabilities usually make life difficult in one way or another. But the sad thing is that many disabled people could be helped to lead fuller, more normal lives in their communities, if we changed our attitudes towards the problems of disability.

Useful Work

The International Year of the Disabled is, in part, an attempt to get people to try and change some of the conditions which make life difficult for the disabled. Many disabled people could do useful work as **efficiently** as anyone else, but employers don't realise this. If only they would employ disabled people to do many different kinds of work, the problems, at least for some of them, would be reduced.

Prevention

Many kinds of disability could be prevented by spending more money on Third World development projects, to stop the diseases and conditions of poverty which cause disability. For example, every year in the Third World, two hundred and fifty thousand children lose their eyesight because they do not get enough Vitamin A. Prevention of this disability would cost as little as 5p per person per year.

Malnutrition and disease, either in pregnancy, or in the first few months of a baby's life, is the biggest cause of disability in children. Yet the world produces more than enough food to provide an adequate diet for everyone. The problem is that governments will not spend money on development plans in the Third World, even though they are ready to spend huge sums on armaments and so on. Poverty creates some of the biggest problems of disability and also prevents many disabled people from leading as normal a life as possible.

Disabled Olympics

This year, Britain was host for the first ever Disabled Children's International Invitation Games. About three hundred competitors, aged fourteen to sixteen, joined in. They came from all over the world.

All the usual sports, like athletics, swimming and so on, took place, but they were run in a slightly different way. There were separate competitions for people in wheelchairs, those on crutches or sticks, and those who have disabilities which limit the power of their arms.

Gold medals

David Statham, sixteen, who has spina bifida, has won gold medals for javelin and shot putting at various competitions in the past. "I set a new record for the shot with 5.7 metres last year. I use the 4 kilos weight in competitions, but for training I use both lighter and heavier weights. You have to put the brakes on the chair and someone else also has to hold it down while you throw." David also plays basketball and does weightlifting.

'Stump Jumper'

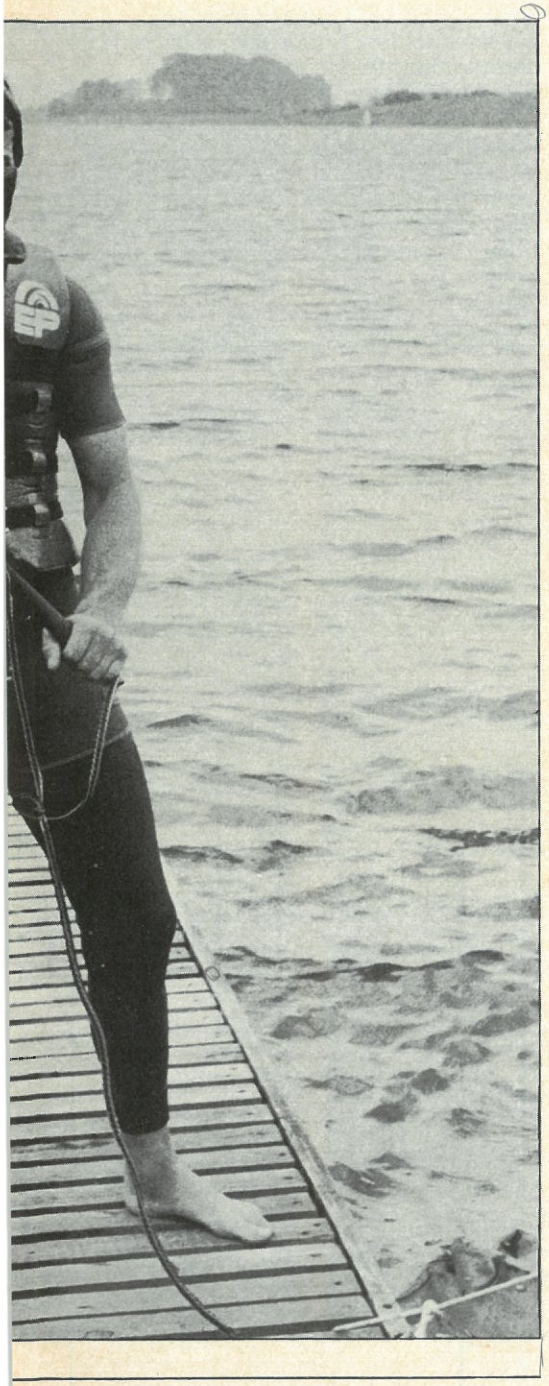
TREVOR POUNTAIN

Water-skiing and cycling

Disabled people can participate in many more games and sports than people who are not disabled realise. The right opportunity to play is all that they need. Mike Brace, for example, runs, plays football, goes skiing and water-skiing and competes at judo. He is blind. Conrad Dube, a victim of polio since he was two, has been cycling around the world and has visited

THE BRITISH SKI CLUB FOR THE DISABLED

he disabled



seventy-six different countries on his bicycle since he left his home in Quebec in 1953. He has managed to do this even though he was unable to walk until he was twelve years old. He could not speak until he was sixteen, and now speaks French, English, Spanish and Japanese.

The games show that being disabled doesn't stop people taking part in sports and enjoying themselves!

Do's and Don'ts

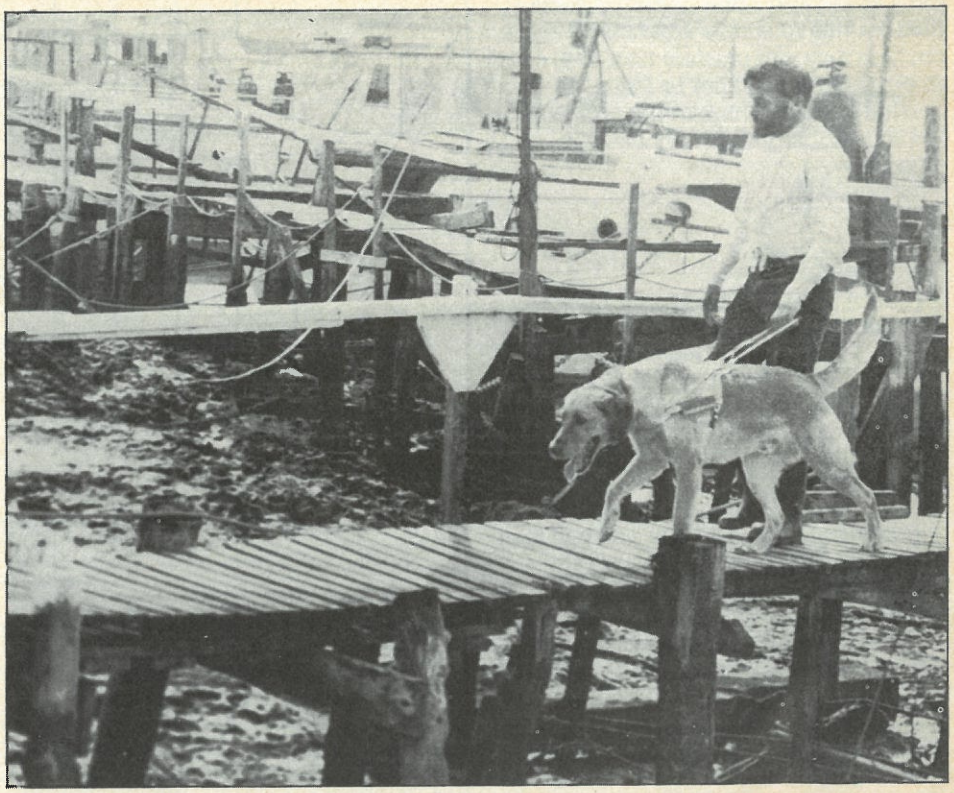
Many disabled people find that one of the worst things about being disabled is – other people. Other people meet them, quite often, with **embarrassment**, ignorance or **neglect**. The famous question people ask when they meet someone with a disability, is 'Does he take sugar (in his tea)?' They ask the person who is with the disabled man or woman, rather than asking him or her directly. Of course, disabled people need help with some things, but they often don't get the help they need from the public, either.

Here are some suggestions from disabled people on how they would like to be treated by members of the public.

1. *Don't treat a person with one disability as though he or she were disabled in other ways. People often talk slowly and very simply to people in wheelchairs. They may shout at blind people, or talk to deaf people through someone else.*
2. *Make a special effort to remember the name of a blind person. If you start with his or her name, the person will know who you are talking to.*
3. *Don't say that you feel sorry for parents of disabled children. Their child is just as precious to them as any child is to any parent.*
4. *Make sure that your face is visible if you are talking to a deaf person – otherwise he or she will be unable to lip read.*
5. *Do ask if you can help, if it looks as though help might be needed. Don't be offended if help is not needed this time – people with disabilities like to be as independent as possible.*
6. *Don't grab a wheelchair or a blind person's arm without asking. Tell the person what you are doing if you are, for instance, turning round quickly.*

(From an article in *New Internationalist*)

communicable – passed from one person to another; **genetic** – determined by the 'genes' which control the development of qualities in living things; **efficiently** – well; **Malnutrition** – too small an amount of food; **armaments** – weapons; **embarrassment** – feeling uncomfortable; **neglect** – giving too little attention.



Blind man with guide dog

(Adapted from *The Observer*)

Charlotte Greig

GUIDE DOGS FOR THE BLIND ASSOCIATION

THIS & THAT

French views

The article called 'Men in Women's Work' published in our May issue was obviously widely discussed by some teenagers in their fourth year of English in Class 3B at the Jean-Jacques Rousseau College in Tassin-la-demi-lune near Lyon. They seem to have talked about women in men's work, too! Here are some of their views.

Dear Editor,
My name is Isabelle Auclair. I am fourteen and I am a French girl. I live in Lyon. Fireman, boxer, footballer, priest, pilot, fisherman are jobs done only by men. Nursery school teacher, nurse and housewife are women's jobs but sometimes we see men doing these jobs while their wives are out working.

I wouldn't like my husband to stay at home because it would not be the right job for him. A husband has to work outside. But if he likes he may look after the children when he comes back from work. Some people think that women who do housework should be paid. But I don't think so because when staying at home, they are free to choose what they want to do, how they will organise their day, and so on. So they need not be paid.

That is what I think of the problem but some other people may see it differently.
Yours sincerely,
Isabelle

Dear Editor,
My name is Sabine Nicaise and I live in Charbonnieres. I'm in the fourth year at school. I think men in women's work is a very good thing as they will learn how difficult, hard and tiring women's housework is. They will also learn to understand their children better, particularly the young ones.

A lot of people think that being a househusband is very strange and that men doing that kind of job don't have any friends. I think they should be paid by the government as all jobs deserve a salary.

I think it's very important for everyone to find their job interesting because then they do it with a lot of patience and care. Why not share roles? After all, a man can do a woman's job and a woman a man's job.
Yours,
Sabine

Dear Editor,
I'm fourteen and I'm a French student. Our English teacher has shown us your article about men in women's work. I agreed with Peter when he said that it's a pity that men and women can't share the different roles. Lots of men would understand how difficult and boring the housework is. But I don't think that it will happen, because there aren't a lot of jobs where you can work three days a week. There are certainly more men who prefer their job to housework and it's the opposite for women.

I also agree with Steve and Philip. Men are free to choose women's work, but it's very rare for a man to take such a job. I hope there will be more men in future who will do female work and more women who will do male work.
Yours sincerely,
Lionel

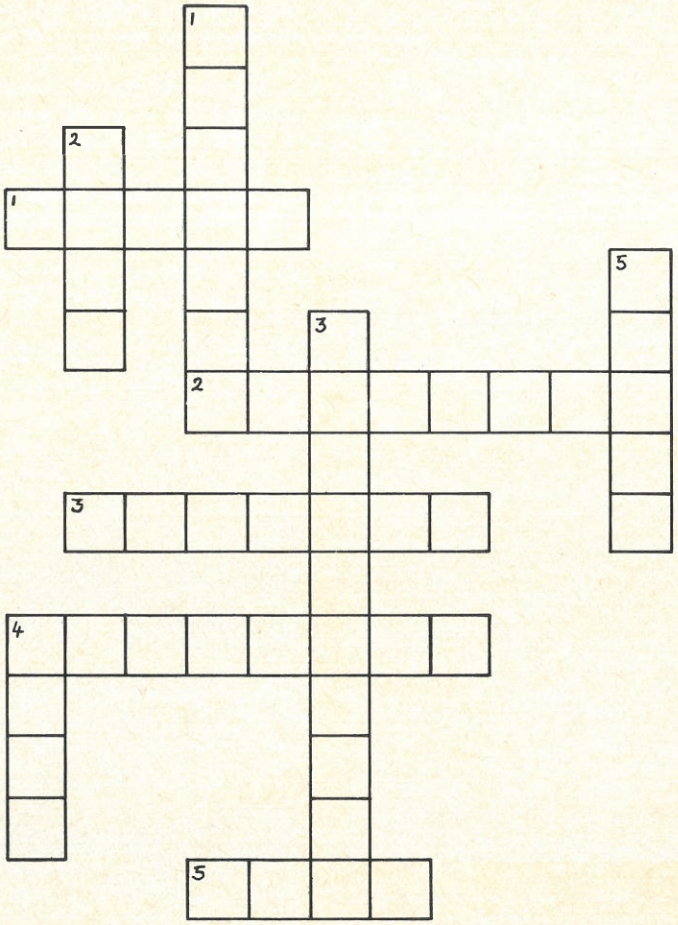
Dear Editor,
My name is Corinne Vernisse. I'm fourteen years old and I am in form 4 at the Jean-Jacques Rousseau College in Tassin-la-demi-lune near Lyon.

I read your article and it was very interesting. It showed us some different kinds of work done by women.

I'd like to have a husband who would help me with the housework. Then he would understand the problems that women can have. I think men could be nurses or nursery school teachers too.

I think perhaps women should be paid to look after their children. This money might help some families. Women want to become like men and the money they get when they work outside is a form of freedom. This is what I think now but perhaps when I'm older, I'll have other opinions.
Yours,
Corinne

Asian crossword



ACROSS
1. A division of society based on class differences, wealth and so on.
2. A very large animal found in India.
3. Groups of bamboo huts or stone cottages found in Bali.
4. A popular Japanese dish.
5. Spoken Chinese is a . . . language.

DOWN
1. Written Chinese is a . . . language.
2. The island where 80% of Indonesia's population live.
3. Someone who eats no meat.
4. An Indian form of dress.
5. Material printed in a traditional way in Indonesia.

STEVE JOHNSTON

Schoolboy referee

What makes a good football referee? What sort of people become referees and why? Margaret Westell was curious to find out so she spoke to Richard Burton, an eighteen year old London schoolboy who won a trophy for being the Young Referee of the Year in a football **league.**

How long have you been interested in football?
Richard: Since I was nine. My father took me to watch a big match and I was fascinated by the atmosphere – the crowd, the scarves and flags and everyone shouting and singing.
Football is played all over the world now. It's strange to think that it began as a winter game in our cold climate.
Richard: The World Cup Finals are played in summer temperatures of about 35 degrees. That's possibly why the England team don't do very well!
I suppose you were very good at football during your early teens?
Richard: Well – I played once a week at school. I enjoyed it but I was never any good. Then one of my friends became a football referee and persuaded me to do the same.
How does one become a referee?
Richard: Sometimes it takes up to six months. You take a course with the local society of referees and learn the laws. These are the same all over the world. If you pass you get a badge of the association – mine's the London Football Association – and you can referee any matches in local leagues.
How old were you then?
Richard: Sixteen. I had to wait till my sixteenth birthday to take the exam. I can referee an adult match, but only if that particular **league** accepts me. I've been refereeing for ten year olds to sixteen year olds in local junior leagues.
When do you referee then?
Richard: On Sundays – morning and afternoon, in good and bad weather. I get paid for each match – about £3 or £4, so it's worth doing for the money and also for enjoyment.
Do you ever play football?
Richard: I have this season, yes. Last year I only refereed and when I saw the players getting enjoyment from the game I decided I wanted to play myself.
It makes quite a tiring weekend!
Richard: Yes. One weekend I refereed three times and played once – it didn't leave much time for homework!
Now, from all your experience of watching, playing and refereeing matches what do you think makes a good referee?
Richard: Most top referees have twenty years' experience, so I suppose that is the most important thing. First of all you have to learn to make decisions quickly in the face of a crowd who all have different opinions. Then you must stick to your decision – you mustn't let the players or the crowd upset or influence you.
Have you ever felt like giving up refereeing?
Richard: Oh yes – at times you feel like giving up – especially when you've had a very bad game and the crowd have shouted at you. Then you have to analyse what you've done wrong. Experience just means learning from your mistakes and making sure that the same situation doesn't happen again.
What sort of mistakes have you made?
Richard: Once, in the first five minutes of a match, I let a **foul** go, because the other team had still got the ball. Unfortunately there was a fight after that involving about twenty players. So I learnt that it's extremely important to **penalise** all foul play in the first five or ten minutes so that the players know the referee is 'the boss'. Another important thing is that a referee must be fit. In fact he must be able to run up and down the pitch for the whole ninety minutes – more than anyone else on the field.
I noticed when you were refereeing the match you made clear arm gestures so that everyone could see your signals.
Richard: Yes – that's particularly important when young players are just starting to play organised football. If you blow the whistle and they don't know the reasons, they won't respect you. The gestures are like an international language because you don't need to *say* what the fouls are. For example, if a player kicks at the ball very near an **opponent**'s head the referee puts his foot up in the air. That shows that the penalty is for that particular kind of dangerous play.

When two players go for the ball and there's a collision or a suspicion of a foul, I wave my arms and shout, *"Play on!"* if I want them to continue.
Is this because the players might feel uncertain and think "Should we stop?"
Richard: Yes. The crowd can see the signal. The players can only hear the shout but they'll know what to do.
Richard – what's your favourite activity – watching, playing or refereeing?

Controlling the game

Richard: I like playing – but only a little more than refereeing. In fact, I enjoy playing for pleasure, not professionally. Many professional players don't appear to enjoy their games nowadays.
Perhaps there's too much pressure on them?
Richard: The newspapers and television build the matches up too much.
It's a pity that people take professional football so seriously. TV viewers see that slow-motion playback of incidents in a game and then they disagree with the referee's decision and there's a lot of fuss in the newspapers about it.
Richard: Yes – at Football League level people take it much too seriously. You see, it's the players' job to play football and therefore their livelihood depends on it. The managers too will probably be out of a job if their teams don't win promotion, so a decision by a referee can perhaps decide whether a manager keeps his job. That's why managers and players criticise referees.
So maybe if one is going to enjoy the game one should stay in the world of amateur football?
Richard: Oh yes, I agree.

Margaret Westell

league – group of sports clubs or players that play matches amongst themselves; **foul** – an act against the rules; **penalise** – (in sport) punish by giving an advantage to the other team.

ACTIVITY GUIDE

How to use BBC Modern English

PAGE 4

SUPER KIDS

Comprehension

State whether the following statements are true or false. If they are false, give reasons to support your answer.

1. Simple physical exercises are included in Doman's programme.
2. Doman has published books giving scientific evidence of the success of his methods.
3. The children study the cards giving bits of information for a long time.
4. Professor Dobbing and Desmond Morris both support Doman's ideas.

Discussion

Make two headings on a sheet of paper; *'Advantages'* and *'Disadvantages'*.
Working with a partner or on your own, make notes under these headings listing the advantages and disadvantages of the following comments:

a) Children should develop naturally and at their own pace; parents shouldn't push them.
b) Parents should push children to develop their potential.
c) A world full of clever children.

Written Practice

Choose *one* of the above statements and from the notes you have made, write a report.

PAGE 4

COALMINER'S DAUGHTER

Discussion

Look at the following statements:

a) It is better to marry and have your children when you are young – you can understand them better.
b) It is better to fulfill your ambitions before marrying and having children – you have more to offer them because you have had a wider experience.
c) If you are ambitious it is better not to get married and have children.

Which statement(s) do you agree with? Give your reasons why.

Pronunciation

Say whether the following statements are true or false:

1. 'daughter' is pronounced like 'water'
2. 'singer' is pronounced like 'finger'
3. 'performance' and 'excellent' have the same stress
4. 'courtship' is pronounced like 'taught'
5. 'guitar' and 'career' have the same stress

PAGE 5

"EITHER IT'S REAL OR IT'S NOT"

Comprehension

State whether the following statements are true or false. If they are false, give reasons to support your answer:

1. The actors write plays under Mike Leigh's direction.
2. Initially most of the preparation for a play is done in secret.
3. Mike Leigh's method of direction produces realistic plays.

Vocabulary

Look at these words and expressions. They are all connected with the theatre:

audition; stalls; applause; comedy; musical; matinee performance; dress rehearsal; box office

Make sentences with the words you know. Ask members of the class if they know the words you don't know, or look them up in your dictionary.

PAGE 7

DISCOVERING ASIA

Discussion

Read as many articles as you can about the different Asian countries.
Now decide which country you would like to

a) live and work in for a year or more
b) spend a month's holiday in
c) spend 6 months in, making a documentary or writing magazine articles

Give reasons for your choice.

PAGE 8

INDONESIA

Comprehension

Read through the passage again and note what is said about

1. its population
2. the variety of people
3. their character
4. variety of religions
5. large families

Discussion

Which answers to the comprehension questions have taught you something new? Discuss this with a partner.

PAGE 9

BALI

Role Play

Work with a partner. One of you is a tourist and the other is a travel agent. The tourist is thinking of going to Bali for his/her holiday and must ask the travel agent as many questions as possible. The travel agent must try and sell the holiday. Change roles.

PAGE 10

INDIA

Comprehension

1. What point was Mr Talwar trying to make when he told the story of the blind men?
2. According to Max Muller there are a lot of wise people in India. True/false?
3. India is full of variety. Give examples from the text which illustrate this.
4. What do you understand by the expression 'the tables have turned' and why is it used here?
5. There is a big division between the past and the present. True/false?

Vocabulary

Match the words given under A with the meanings given under B. List B has some extra items.

A

1. pondered
2. distinct
3. shrewd
4. reputation
5. trustworthy
6. cheat
7. spotlessly
8. well read

B

a) honest
b) clear
c) name
d) take in
e) meditated
f) immaculately
g) quick thinking, especially in business matters
h) aristocratic
i) take off
j) take over
k) learned
l) dishonest

Discussion

Read the passage again and underline points that interest you. Compare these with other members of the class.

PAGE 11

A MIXED MARRIAGE

Comprehension

1. Do you feel Georgie and Rudy Raman have been lucky in their marriage? Give examples to support your answer.
2. What is Georgie Raman's attitude to bringing up her children?
3. Do the children always eat with their fingers?

PAGE 19

FOOTBALL REFEREE

Comprehension

1. What makes a good referee?
2. What 'international' language is used by football referees?
3. Why do managers and players criticise referees?

Discussion

Discuss your favourite sport with a partner. Tell each other why you like this sport, how often you play it, when you started playing, etc.

Sue Lake

(Answers on page 33)

HELP YOUR STUDENTS COMMUNICATE!

Materials for language teaching

The growing series of flexible packages of visual material for all ages, all language levels.

MLT 1	Interaction Package A	Donn Byrne (new edition)
MLT 2	Interaction Package B	Donn Byrne
MLT 3	Picture Cutouts	Donn Byrne
MLT 4	Picture Flashcards	Andrew Wright & Michael Buckby
MLT 5	Word Bingo	Donn Byrne

Available from your local ELT bookshop or direct from Modern English Publications

MEP MODERN ENGLISH PUBLICATIONS LTD
6 Garbutt Place, London W1M 4AR

ENGLISH COLLEGE
SUTTON

Ideally situated on the border between London and the countryside. Individual care from a friendly staff. Social activities include visits to London and to the South Coast.

Fully inspected and approved by the Federation of English Language Course Organisations. Felco

* Small classes – average 9 students
* University Examinations 7 times a year
* Pass rate in 1979: 90%
* 'O' & 'A' Level G.C.E. course
* Accommodation with families in single rooms
* 25 minutes from London
* Approved examination centre of London University (Trinity College) and the Joint Matriculation Board for the Test in English

English College, 95 Brighton Road, Sutton, Surrey, England.
Telephone: 01-661 9444
International: +44 1 661 9444
Telex: 945 389 MARDEV G
Cables: Engcol Sutton Surrey.

MEMBER OF LONDON TOURIST BOARD

THE HARPER SCHOOL OF ENGLISH

7 Warwick Row, Coventry CV1 1EX
Tel: Coventry (203) 22588 (office), 76136 (home)

★ Excellent teaching at all levels.
★ Small groups – maximum 6.
★ General English, business English.
★ Examination preparation, if required.
★ Family or hotel accommodation in a lively town.
★ Open all the year.

Director: Mr. A.J. Harper B.A.(Cambridge) Dip.Ed.(London)
The school is a member of FELCO.

Medicine in the future

A young girl giving herself insulin

Medical science has advanced rapidly in the last twenty years. In hospitals, we see sophisticated new machinery and equipment: and we read about doctors performing new and difficult operations.

However, it's not just the technology which has advanced: there has also been an important advance in the way in which the medical profession regards its patients. In some areas of medicine, doctors have decided not only to treat their patients, but also to educate them so that they can treat themselves. In this article we look at a condition – diabetes – which in the past has been difficult, painful, and sometimes **fatal** *to the people who suffer from it: and we examine the way in which modern diabetics are trained to diagnose their own symptoms, and to treat themselves accordingly.*

Diabetes

Diabetes is about sugar. When you eat a meal containing carbohydrate (you get this from bread, potatoes, cake, fruit, etc.), your body produces extra sugar in your blood. This is used to produce energy in the muscles, and generally makes the body stronger: it is essential for a normal healthy life. If you don't have enough sugar in your blood, then you feel weak, dizzy, and you may collapse.

If you have too much sugar in your blood, this can be dangerous too. To meet this problem, the body produces a substance called *insulin.* Insulin controls the amount of sugar in the blood, so that you have enough for all your energy needs – and yet not so much that it becomes dangerous.

The diabetic's problem is in the production of insulin. Some diabetics can only produce a little insulin in the body: others produce no insulin at all. If this second kind of diabetic eats carbohydrates, then his blood sugar level starts climbing, and continues to climb until there is too much sugar in the blood, the body stops working properly, and the diabetic goes into a **coma**. Before 1921, 50–60% of diabetics used to die in this way.

Fifty million lives saved

Then, in 1921, scientists discovered how to produce insulin by taking it from pigs and cows. This major technological advance in the treatment of diabetes has saved a lot of lives – more than fifty million in fact, in the last sixty years.

Not all diabetics need injections of insulin: some can control the level of sugar in their blood by being careful about what they eat. They follow a special diet, and generally have very few problems. There is another group of diabetics whose treatment consists of special pills combined with a controlled diet.

About 30% of diabetics, however, need to be careful about what they eat and also have regular injections of insulin. These can cause problems, because of the need to have a correct balance of sugar and insulin in the body – too much insulin means that there isn't enough sugar in the blood, and the diabetic feels sick, dizzy, and may eventually collapse: not enough insulin means that there is too much sugar in the blood, and this, if not treated, can eventually be fatal.

Teaching people to look after themselves

Most insulin has to be given by injection: for various reasons, it's often not possible to take insulin by mouth. Each person needs a different amount of insulin: it depends on how tall you are, how much you weigh, and what food you have been eating.

The hospitals used to work out how much insulin each person needed, and inject the correct amount. However, doctors in Britain felt this made diabetics too dependent on hospitals. So, very quickly, the second major advance in the treatment of diabetes occurred: the doctors decided to educate the diabetic about his condition, so that he could calculate his own sugar/insulin balance and treat himself.

This education takes many different forms. One way of teaching young diabetics, and of showing them that there are lots of people with the same problem, is to take them on special holidays. A journalist friend of mine went on one of these holidays, and told me all about it.

"First of all", she said, "the holiday is for the kids to enjoy themselves. They go swimming, play football, have picnics, go to discos, and have a really good time. But also, they're taught how to look after themselves. I saw one class, for example, where the teacher was showing the kids how much carbohydrate there is in different foods. They have to have this information when they are preparing their injections."

The Medicine of the Future?

There are over 600,000 diabetics in Britain. Nearly all of them have full active lives, and diabetics can be found in all jobs and professions. Gary Mabbutt, for example, is a professional footballer who plays for Bristol Rovers. He was diagnosed as a diabetic in January 1980, and now watches his food and injects himself twice a day. He's still a very successful footballer. "Too many parents are tempted to **wrap** diabetic children **in cotton wool**", he says: "I would encourage youngsters to take up sport."

Diabetics have been treating themselves for some time: and the success of this scheme has led to the possibility of self-treatment in other areas, **haemophilia** for example, which used to be a painful and often fatal condition.

For the rest of us, these advances are very important. If haemophiliacs and diabetics can be trained how to analyse their body's functions, and how to correct the body when it isn't working properly, then it's quite possible that we will soon be encouraged to do similar things. If we are educated to understand how our body works, and what to do when we have a medical problem, then the future of medical care may not just be in the new machines and equipment of the hospitals – the most important change may be in our own knowledge about ourselves.

If you would like more information about diabetes, contact:

The British Diabetic Association,
10, Queen Anne Street,
London W1M 0BD

Steve Elsworth

fatal – ending in death; **coma** – an unnatural deep sleep caused by injury or illness; **wrap up in cotton wool** – overprotect; **haemophilia** – a condition in which the blood doesn't clot properly.

BRITISH DIABETIC ASSOCIATION

Dickens and London

Charles Dickens, author, editor and social reformer is known for the vivid picture he painted of life in England in the early 19th century. London featured in many of his novels. The city of London aroused in him many emotions — love, pity, frustration and excitement. Novels such as *Great Expectations, The Old Curiosity Shop, Little Dorrit* and *A Tale of Two Cities* move from the problems of people living in London in the early 1800's to those of people in cities almost anywhere.

Yet if Dickens were to return to the London of the 1980's would he be able to recognise it? What would have changed?

There is one aspect of London life in the 1800's which is very noticeable in his novels — a **pervading** atmosphere of smoky gloom and dirt, of evil smells and grimy decay. Whatever one may think of London air today, with its traffic fumes and occasional smog, the Smoke Abatement Acts of the 19th century and the Clean Air Acts of the 20th century have ensured that Dickens would find the London air had improved considerably.

In *Our Mutual Friend* Dickens portrays the River Thames as a dangerous place polluted with filth, rats and corpses. He would be surprised to know that salmon now swim up the river into the pool of London and that thousands of Londoners relax by the river's banks. Londoners also join tourists on pleasure trips to view the warehouses and wharves of the dockland areas past the Tower of London. It was Dickens' description of these areas in his own time which give such a powerful impression of a city swarming with poverty, commerce and crime in *Oliver Twist* and *Little Dorrit.*

Some parts of London described by Dickens changed as a result of public reaction to the vivid pictures he portrayed. Some of the worst slums disappeared in his lifetime. People are no longer imprisoned for debt in England today.

Dickens' experience of poverty and later of riches in London developed what modern writers might call his love/hate relationship with the city. Dickens himself refers to "the attraction of repulsion" which he felt for London as a child when he was working long hours in a **blacking factory**. In the streets of London and in its society, Dickens with his reporter's eye and reformer's heart, found precisely what he needed to develop as a novelist and as a public figure.

One change which would be unlikely to surprise Dickens, is the way in which London has developed into a sprawling metropolis, devouring places such as Finchley, Hampstead, Pentonville and Camden Town which were villages and suburbs in Dickens' time. He would have expected the increase in London's commuter population. Long before the coming of commuter railways in the 1860's, as many as two hundred thousand individuals came daily into the city on foot or by omnibus from the suburbs. London had its suburbs even in Elizabethan times when rich houses bordered the Thames out to Chelsea. As the city developed, the advantages of suburban living were extended to the middle classes. Wemmick in *Great Expectations* extols the pleasures of his small 'Castle' and garden in Walworth, the upkeep of which depends on his work in the city of London and his dubious connections there. The two are kept apart as he tells Pip — "the office is one thing, and private life is another."

The sprawling, exciting ferment of organised chaos which London appears to be, still contains buildings familiar to Dickens. Just outside Bush House, the home of the BBC's External Services, is the Church of St. Mary-le-Strand where Dickens' parents were married in 1809. Across the road is the supposedly Roman bath where he bathed as a child and which he later used in *David Copperfield.* Not far away in Bloomsbury is 48 Doughty Street where Dickens wrote most of the *Pickwick Papers, Oliver Twist* and *Nicholas Nickleby.* It is now the home of the Dickens House Museum. At his own request there is no public memorial to Charles Dickens but the Dickens House Museum is a centre for all those to whom his characters and the places they inhabited are more 'real' than many in history.

Dickens' London

BBC HULTON PICTURE LIBRARY

pervading — spreading through every part;
blacking factory — a place where paste for making shoes and stoves black and shiny was made in the nineteenth century.

Dramatized extracts of Great Expectations are broadcast to Europe on Tuesdays.

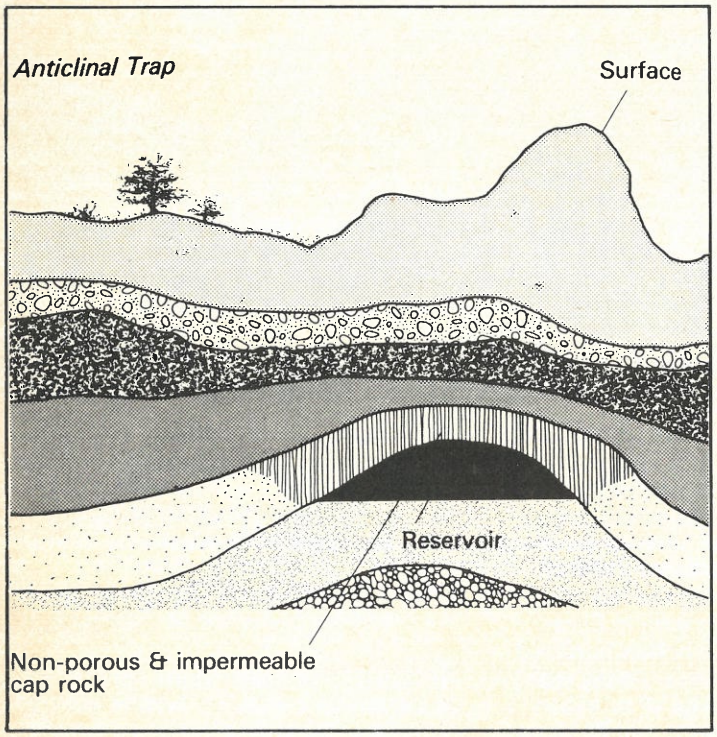
APOLOGY. Contrary to the **story so far** *in last month's issue, Pip's home is not in Suffolk. Dickens does not give a precise location. According to his biographer, Forster, Dickens said Great Expectations would be set in the area near his home in Kent.*

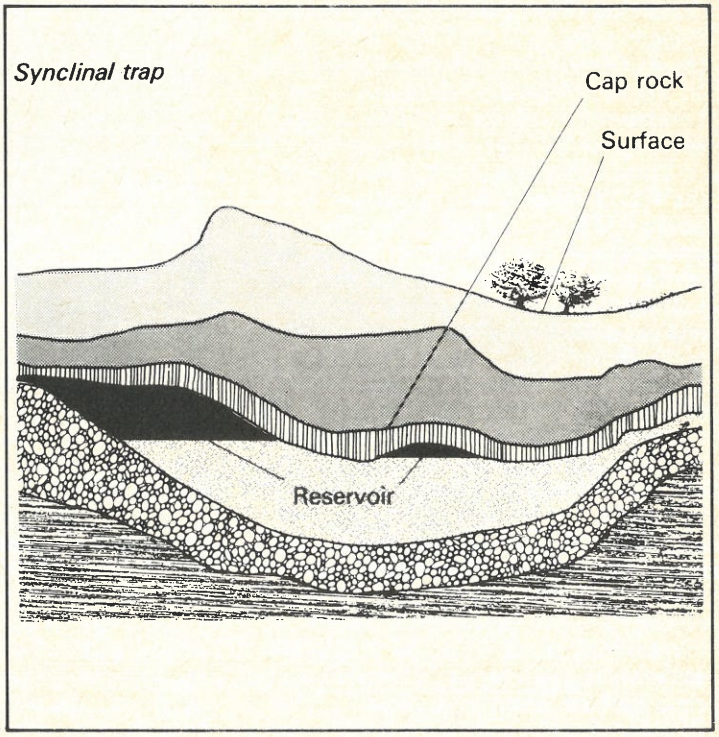
48 Doughty Street restored as the Dickens House Museum

Maureen Stack

The geology of oil

TRAPS





When a farmer or landowner discovers that there is oil below his land he is considered to have made his fortune. That is true if the oil can be extracted without too much difficulty and expense. This will depend on which way the petroleum has been formed in nature. Most of the petroleum that oilmen drill for was formed between 30 and 500 million years ago. Outside of the petroleum industry, many people believe that oil and gas are contained in large underground lakes or caves. This belief is, of course, false. Petroleum is contained in the **pores** of **reservoir rocks**, rather in the same way that water is contained in the pores of a sponge. The most common reservoir rocks are sandstone, limestone and dolomite. These are **sedimentary rocks**. Sedimentary rocks may be porous and **permeable** to oil, gas, and water. They can therefore act as reservoir rocks.

Most underground oil is contained in traps such as those in the diagrams above. A trap is an underground formation which prevents the escape of oil contained in it. Notice the cap rock at the top of each trap. Cap rock is non-porous and impermeable to the fluids below. Therefore underground pressure cannot force the reservoir fluids through the cap rock and up to the surface.

How do oilmen know where to drill? That's the job, generally, of the petroleum **geologist**. He can use the results of aerial and seismic surveys to get information about rock features beneath the surface. Rocks at the surface also supply information, and **fossils** can help him to calculate the age of the rocks.

P.L. Sandler

pores — very small holes or spaces. Anything which contains pores is porous. Porosity describes the fluid-holding property of a substance; **reservoir rocks** — rocks which store petroleum and allow it to be recovered; **sedimentary rocks** — sediment is solid material which sinks to the bottom of a liquid. Sedimentary rocks were formed from sediments on the bottom of lakes, rivers, oceans, etc.; **permeable** — allowing fluids to pass through. Permeability describes the fluid-transmitting property of a substance; **geologist** — a scientist who studies rocks, how they are arranged and how they were formed; **fossils** — the remains of animals or plants, preserved in rocks.

Comprehension

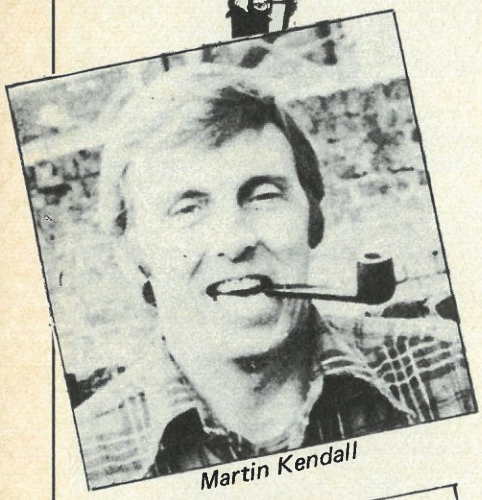
Answer the following questions.

a) What are the three most common reservoir rocks?
b) When was most of our oil formed?
c) What does a geologist study?
d) If a porous sandstone is impermeable to oil, it can't be a reservoir rock. Why not?
e) If a rock is porous and permeable to oil, it can't be a cap rock. Why not?
f) What can fossils do for the petroleum geologist?

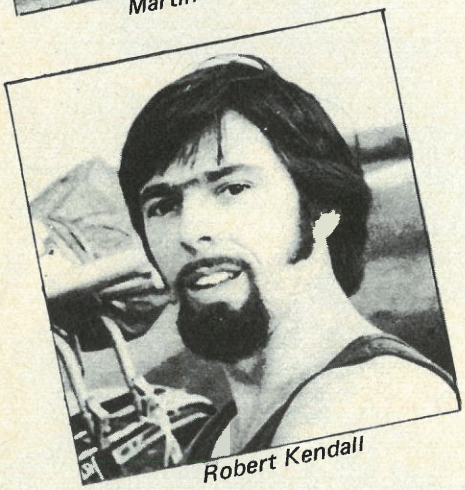
(Answers on page 33)

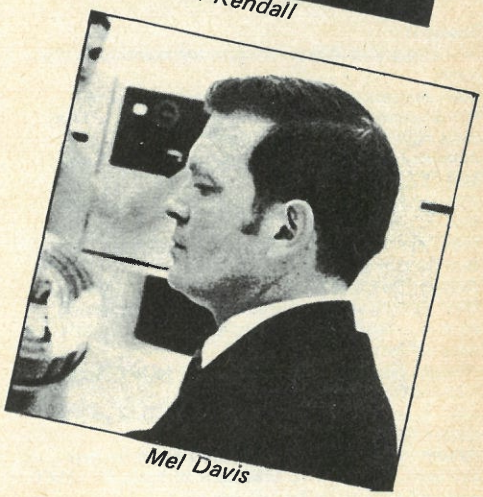
Listen to the Petroleum Programme broadcast to Europe, Indonesia, Malaysia and Latin America. A textbook and 3 cassettes to accompany this series are available from BBC agents. Please write to the address on pages 29.

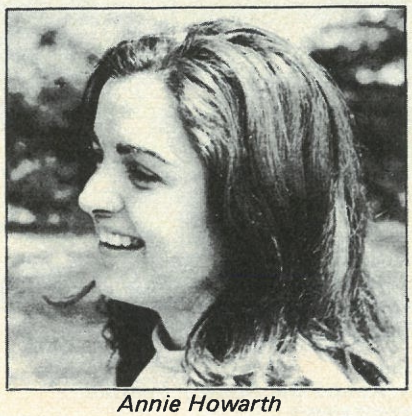
CHANGING SCENES


Martin Kendall

Sarah Kendall


Robert Kendall


Mel Davis


Annie Howarth

The story so far

Former TV actor Martin Kendall has formed a travelling theatre to take plays to small towns and villages in Britain. His wife Sarah, a former actress and his son Bob, a drama school student, join him and he invites Bob's girlfriend Annie Howarth to be stage manager. Theatrical agent Patricia Stevens and Martin's friend Mel, who runs a pub when he is not acting, have also joined the group. Sarah Kendall persuaded a bank to sponsor a tour by the theatre group which is now called Kendall's Caravan. Meanwhile Alison Wisden gets to know the Kendalls and Mel Davis after falling in the road outside Mel's pub.

23 Next Stop . . . ?

Scene I

Romeo and Juliet has been staged in Littlebourne-on-Sea. Now the Kendall family are back in their home on the outskirts of London. Martin Kendall has to decide where Kendall's Caravan will perform next. The decision will be made in consultation with the bank who will be sponsoring the tour. Martin is having difficulty getting in touch with George Blackett, the manager of the local bank.

Scene II

Bob and Annie are relaxing at Bob's home. Bob is thinking about Mark Kirsten a young actor who was **sacked** *for losing his temper on stage and hurting Bob in a duel scene.*

Annie: **Penny for them.** .
Bob: Sorry Annie. .
Annie: You were miles away.
Bob: Just thinking. .
Annie: That makes a change. .
Bob: Funny!
Annie: I'm only teasing! Well what were you thinking about?
Bob: Mark. .
Annie: Mark Kirsten? What were you thinking about him for?
Bob: I don't know. I suppose I feel sorry for him.
Annie: After what happened. .
Bob: Well. . . Anyway it was an accident.
Annie: A very careless accident. You could have been badly hurt. .
Bob: I wasn't. . And now Mark's out of a job.
Annie: Why should that worry you. .
Bob: Because I respect him. .
Annie: You? Respect Mark Kirsten. . ?
Bob: Yes. .
Annie: Why?
Bob: Because Mark Kirsten was . . is a very good actor. . Better than I'll ever be. . And I'm not sure I'm good enough to take his place. .

Scene III

Martin and Sarah Kendall are having a drink with Mel in his pub.

Mel: And the bank people are happy Martin?
Martin: **So** George Blackett tells me. . Cheers!
Mel: Cheers. . *(He puts his glass down on the counter)* So what happens next?
Martin: I've a meeting with the bank's directors tomorrow. . .
Mel: They'll want us to do another play of course.
Sarah: There's no doubt about that. .
Mel: What's it going to be?
Sarah: That depends on the bank . .
Mel: What have they got to do with it?
Martin: They do pay all the costs Mel. . And George Blackett tells me his directors have one or two ideas. .
Mel: Fine. . As long as they don't want us to do Macbeth. .
Sarah: You're not worried about the curse?
Mel: Well you know what they say about Macbeth. . That it's an unlucky play. . I don't believe it but a lot of actors do. . And speaking of luck how's young Bob?
Sarah: His arm's much better. In fact he was wondering when he could come back here to work. .
Mel: *(Laughing)* Running short of money is he. . Well you can tell him he can start whenever he's ready. Has Alison Wisden rung you yet?
Martin: No. . Why?
Mel: She has an idea. . It could interest you. .
Sarah: I'm sure she has Mel. . But I've a feeling it's . . well . . just an excuse. .
Mel: To see Martin?
Sarah: No. To keep on seeing you. .

sacked — dismissed from employment; **Penny for them** — (Col.) She is offering to pay a penny in order to know what he is thinking; **So** — (here) According to what . . . . that is what . . .

24 Confessions

New character
ROGER FOX — Amateur actor.

Scene I
A young man knocks nervously at the door of Patricia Stevens' office.
Pat: Come in. . *(The door opens)* Yes. .
Roger: Miss Stevens?
Pat: Yes.
Roger: I'm Roger Fox. .
Pat: Roger Fox. . Of course. . You're Alison's friend. .
Roger: Yes. .
Pat: Well sit down. .
Roger: Thank you. . .
Pat: *(Encouragingly)* Well. . Come on, tell me about yourself.
Roger: Sorry I'm a bit nervous. . Er, my name's Roger Fox. I'm six feet tall, dark . .
Pat: I can see that Roger. . What I want to know is. . Where you come from. . What drama school you went to . . That sort of thing. .
Roger: The drama school? Is that important. .
Pat: Of course. . I mean some drama schools are better than others. . Which one did you go to?
Roger: None. .
Pat: You didn't go to drama school?
Roger: No. . But I do want to act . .

Scene II
Mel Davis and Alison Wisden are walking in the park.
Mel: Honestly Alison. . Why didn't you tell Pat Stevens that Roger was an amateur. . That he'd never been to drama school. .
Alison: Because Pat wouldn't have seen him. .
Mel: True. .
Alison: Now she has seen him she's impressed . . She is, isn't she?
Mel: Yes. In fact she said Roger was very good. . But he still is an amateur. .
Alison: But he's acted in a lot of plays Mel. .
Mel: Acting with amateur groups is one thing Alison. . Working with professionals. . That's very different. .
Alison: Not if someone's willing to learn. . And I know Roger is. .
Mel: If he was that interested in acting why didn't he go to drama school. .
Alison: Because his father died when he was thirteen. . He had to take care of himself. . He's worked ever since he left school. .
Mel: What does he do?
Alison: He's done everything Mel. . Worked in restaurants. . in street markets. . building sites. . Any job which would pay him money. .
Mel: He won't earn very much with Kendall's Caravan. .
Alison: That doesn't matter. .
Mel: Money always matters, Alison. .
Alison: Not to Roger. He's saved almost every penny he's earned. . He doesn't need money Mel. . What he needs is a chance. . Can't you persuade Martin to give it to him?

Scene III
Meanwhile Martin Kendall is being congratulated by George Blackett, the manager of the local bank. George gives Martin a list of towns in which the bank has branches. He wants Martin to arrange for Kendall's Caravan to play a week in each town.

25 This is Kendall's Caravan

New character
GEORGE BLACKETT — Manager of a local bank

Scene I
Martin has told George Blackett that Kendall's Caravan will be ready to start touring after Christmas. Now Martin is having an angry telephone conversation with a garage mechanic who is doing some work for him. Martin arranges to go to the garage the next day and bring George Blackett with him.

Macbeth — an unlucky play?

Scene II
Bob Kendall is at his job in Mel's pub — washing glasses.
Bob: I must have washed at least a hundred glasses, Mel.
Mel: And there's another hundred —
Bob: *(Interrupting)* Another hundred? —
Mel: *(Continuing)* — which you don't need to wash.
Bob: What happened — did you break them all?
Mel: No, I — er — had another helper. .
Bob: Oh! Who?
Mel: Alison.
Bob: Alison Wisden. . You'd better **watch out for** her Mel. .
Mel: Why?
Bob: I think **she fancies** you. .
Mel: Don't be daft. . It's funny though. .
Sarah. . your mother, said the same thing. .
Bob: So. . You like Alison, don't you?
Mel: Yea. . I suppose I do. .
Bob: Then why not do something about it?
Mel: Like what?
Bob: Like asking her out to dinner. . Go on, phone her now.
Mel: What makes you think she'll come?
Bob: Alison didn't come here just to wash up dirty glasses. .
Mel: No. But she did have another reason. .
Bob: What?
Mel: She wants me to talk to Martin. .
Bob: Talk to Dad. . Why?
Mel: She's got a friend. . a young actor. . Roger Fox. . She thinks I should get him into Kendall's Caravan.

Scene III
Next day Martin takes George Blackett to a garage and shows him a double-decker London bus which he has had converted into a mobile home for the actors.
Blackett: It looks marvellous — a converted London bus.
Martin: Yes. As you'll see, we had to change the colour — we couldn't keep it red otherwise people might have wanted to get on!
Blackett: And this bus is —
Martin: Kendall's Caravan. Our home for the next six months. Now, come and have a look inside.
Blackett: That's the living room?
Martin: Yes. And and the kitchen. With running water. *(He turns on the tap)*
Martin: Now come on upstairs.
Blackett: *(Following Martin onto the upper deck)* Beds — cupboards!
Martin: And along there we've got a bathroom and shower. Well Mr. Blackett. What do you think of it?
Blackett: Mr. Kendall — your caravan gets ten out of ten!

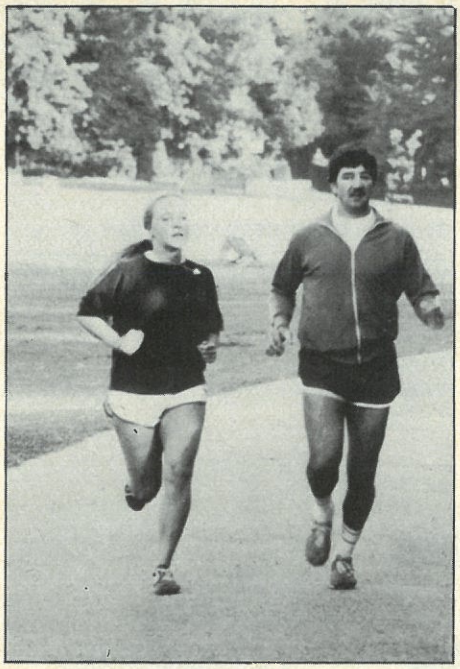
watch out for — beware of; **she fancies you** — she finds you attractive.

BBC HULTON PICTURE LIBRARY

26 A Licence To Drive

Scene I
Next morning at breakfast Martin, Sarah and Bob are excitedly discussing their new vehicle. Bob surprises Martin by pointing out that whoever drives the bus will need a special licence.

Scene II
Later that day Martin and Patricia Stevens discuss the problem with Mel at the pub.
Mel: Bob's **dead right** Martin. . Neither of us has a heavy goods vehicle licence.
Martin: So what do we do now?
Mel: Hire a driver who has one. .
Martin: Another problem. . Honestly why do I have to do everything?
Pat: Well you are the boss. .
Martin: Yes Pat. . But I rely on you. . Annie. . to tell me things. . So why wasn't I told about this earlier?
Pat: You would have been told. . It's just that we've only just thought of that problem. .
Mel: Calm down both of you. . Here try this. . *(He pours a drink)*
Pat: Mmm. . Nice. .
Martin: Malt whisky. .
Mel: Not just malt whisky. . This is twelve years old. . I keep it for special occasions. . And the caravan's ready — which counts as a very special occasion. .
Martin: But where do we find a driver?
Pat: Perhaps Mel could ask some of his customers. .
Mel: I'll do that. . Shouldn't be too difficult. . The new plays for the tour? Have you decided on them yet?
Martin: Yes. . *Othello* and *The Taming of the Shrew.*
Pat: *(Flippantly)* With Martin Kendall playing the lead in both. .



A quick jog round the park does wonders!

Martin: Naturally. . I suppose you have another idea. .
Pat: Sort of. . about the plays, not about Martin, of course.
Mel: Well **out with it** then. .
Pat: We start performing on January 6th, don't we?
Martin: Yes. .
Pat: That's twelfth night. . So why not perform just that. .
Mel: Just what?
Pat: *Twelfth Night* on twelfth night. .

Scene III
Bob and Annie are jogging in the park the following morning.
Annie: This is crazy. . How did I let you talk me into it. .
Bob: A quick jog round the park. . It does wonders for the body. .
Annie: Not at 10.30 on a freezing Saturday morning. . Besides I like my body the way it is. .
Bob: What? When there's so much room for improvement. .
Annie: *(Slowing down)* Thank you Robert Kendall. . And just for that *you* can cook lunch. . I'm going on strike. .
Bob: I'm only joking. . Besides we're having lunch with Mum and Dad.
Annie: Oh?
Bob: But before we get home can I ask you something?
Annie: What?
Bob: It's about *Twelfth Night.* . I want to be in it. .
Annie: How can you? You'll be back at drama school.
Bob: I know. But *Twelfth Night's* only on for two weeks. . I'd only be a week late for school. .
Annie: Maybe. . But Martin wouldn't like that.
Bob: He might if. . well someone talked to him. . sort of persuaded him it was his idea.

dead right — absolutely correct; **out with it** — speak out, give your view.

Changing Scenes, our intermediate level radio serial, written by Geoffrey Matthews and produced by Hamish Norbrook, is broadcast weekly — see pages 28 and 29.

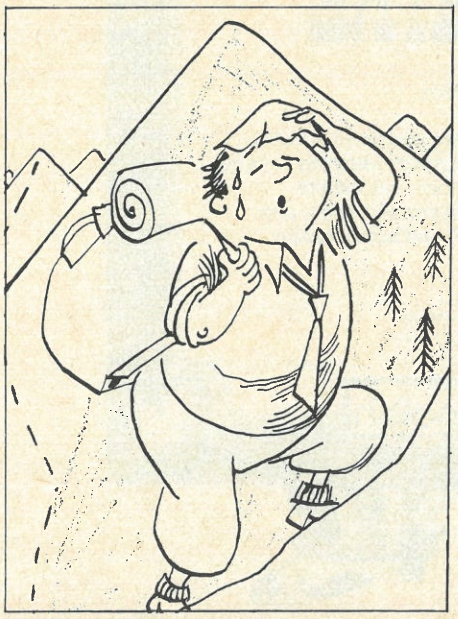
BBC

Can I help you?

Each week we broadcast a programme of answers to questions about the English language sent in by listeners all over the world. While Barry Tomalin is away working for BBC Television, BBC English by Radio Producer, Jill Welfare will answer your questions. Here is one of the questions Jill will reply to in this month's programme.

F.J. Korbee of Holland gives us this sentence:— The man seized the naughty boy by the collar and gave him a clout on the head. He asks, could the boy himself say: "My father seized me by *my* collar and gave me a clout on *my* head."?

Well, let's look at what is actually stated. The man caught hold of the boy by the collar of his shirt or jacket — the top of his shirt or jacket — and gave him a clout — a blow — on the head. He hit the boy's head. In this case it would be correct for the boy to say "My father seized me by the collar and gave me a blow on my head." It would also be correct to state what happened by saying: The man seized the naughty boy by the collar and gave him a clout on his head.



He's got a pain in his back

The rule in English for using either the definite article 'the' or the possessive adjective 'my', 'your', 'his' etc with parts of the body and clothing is this:— You always use the possessive unless it is preceded by a preposition, and if it is preceded by a preposition you can use the definite article 'the' — but you don't have to. So you can say: *He's got a pain in the back* or *He's got a pain in his back.* But you can only say:— *He's hurt his back.* In that last example you can't say 'the back' because the word 'back' is not preceded by a preposition.

If you have a question you would like Jill to answer send it to CAN I HELP YOU? at any of the following addresses:

BBC English by Radio,
PO Box 1688,
Hong Kong.

BBC English by Radio,
PO Box 3035,
New Delhi,
India.

BBC English by Radio,
PO Box 29,
Kojimachi,
Tokyo,
Japan.

BBC English by Radio,
PO Box 434,
Singapore,

BBC English by Radio,
PO Box 1818,
Bangkok,
Thailand.

BBC English by Radio,
Casilla de Correo 1566,
Buenos Aires,
Argentina.

CHERRY BEZENCENET

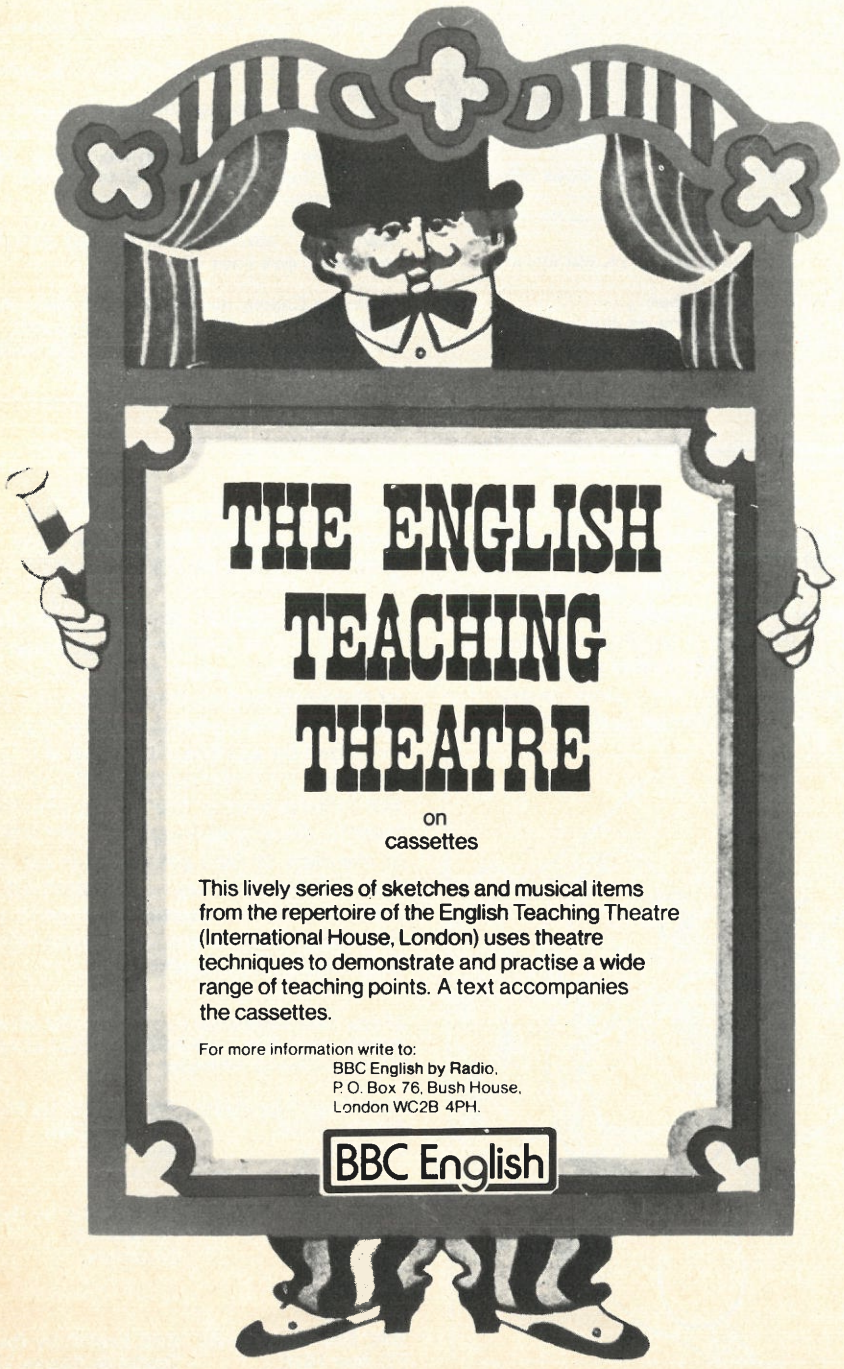
DAILY ENGLISH BY RADIO F

OCTOBER 1981

1. Europe

The programmes listed below are broadcast to various parts of Europe at different times of the day. The first programme listed is broadcast eight times a day. The second programme listed is broadcast only at GMT 12.45 and 21.30 each day. On Sundays at GMT 12.15 there is an additional programme – PEDAGOGICAL POP.

Saturday: CAN I HELP YOU? *SAY IT AGAIN.
Sunday: SPEAKING OF ENGLISH (½ hr. version.)
Monday: ZERO ENGLISH PLUS THREE; NOW AND THEN.
Tuesday: GREAT EXPECTATIONS; STORIES FROM ASIA.
Wednesday: CHANGING SCENES; IMPROVISATIONS.
Thursday: *THE BELLCREST STORY; *WAVELENGTH.
Friday: LISTEN AND WRITE; *AFTERMATH.


THE ENGLISH TEACHING THEATRE
on cassettes
This lively series of sketches and musical items from the repertoire of the English Teaching Theatre (International House, London) uses theatre techniques to demonstrate and practise a wide range of teaching points. A text accompanies the cassettes.
For more information write to:
BBC English by Radio,
P.O. Box 76, Bush House,
London WC2B 4PH.
BBC English

TIMES AND WAVELENGTHS
GMT:

NORTHERN EUROPE & USSR

12.30 – 13.00	13, 16, 19 & 25 metrebands; 21.70, 17.74, 15.245, & 11.945 MHz.
17.45 – 18.00	31 & 41 metrebands; 9.53, 7.12 MHz.

SOUTH WEST EUROPE

12.30 – 13.00	16, 25 & 31 metrebands; 17.8, 11.78, 9.66 MHz.
17.45 – 18.00	41 & 49 metrebands; 7.295, 6.195 MHz.

WEST, CENTRAL & SOUTH EAST EUROPE

05.30 – 05.45	25, 31, 41, 49 & 75 metrebands; 11.945, 9.75, 7.25, 7.12, 6.195, 6.15 & 3.955 MHz.
06.45 – 07.00	25, 31, 41, 49 metrebands & 231 metres; 11.945, 11.78, 9.825, 7.26, 6.15 MHz & 1296 kHz MW.
07.30 – 07.45	31, 41, 49 metrebands & 231 metres; 9.915, 7.23, 6.195, 3.955 MHz & 1296 kHz MW.
12.15 – 12.30 (Sunday only)	49 metreband & 370 metres; 6.125 MHz & 810 kHz MW.
12.30 – 13.00	370 metres; 15.39, 11.68, 6.125 MHz & 810 kHz MW.
17.45 – 18.00	41, 49, 75 metrebands & 463 metres; 7.295, 6.195, 3.955 MHz & 648 kHz MW.
18.45 – 19.00	49 metreband; 6.01 MHz.
21.15 – 21.45	41, 49 metrebands & 417 metres; 7.14, 6.07 MHz & 720 kHz MW.
22.30 – 22.45	231 metres; 1296 kHz MW.

For Greater Berlin Only:

GMT 05.30	90.2 MHz VHF.
06.45 & 17.45	370 metres/810 kHz MW & 90.2 MHz VHF.

2. For the FAR EAST – Burma, Brunei, Kampuchea, China, Hong Kong, Indonesia, Japan, Korea, Laos, Malaysia, Philippines, Thailand and Vietnam. Each lesson is broadcast entirely in English three times a day.
Saturday: IN A MANNER OF SPEAKING.
Sunday: CAN I HELP YOU?
Monday: PEDAGOGICAL POP.
Tuesday: SPEAKING OF ENGLISH.
Wednesday: ZERO ENGLISH PLUS THREE.
Thursday: IMPROVISATIONS.
Friday: CHANGING SCENES.

PROGRAMMES IN ENGLISH

OCTOBER 1981

TIMES AND WAVELENGTHS
GMT:

00.30 – 00.45	19, 25, 31, 49 metrebands; 15.435, 11.71, 9,725, 6.195 MHz.
09.30 – 09.45	19, 25, 31 metrebands; 15.36, 11.955, 9.725 MHz.
12.00 – 12.15	(for Kampuchea, Laos, Indonesia, Thailand and Vietnam only) 49 metreband; 6.05 MHz.

3. Lessons for SOUTH ASIA – Bangladesh, Burma, India, Nepal, Pakistan and Sri Lanka (entirely in English) GMT 16.45 – 17.00: 25, 41 metrebands; 11.955, 7.155 MHz.
Saturday: SPY IN THE SKY.
Sunday: CAN I HELP YOU?
Monday: CHANGING SCENES.
Tuesday: *EXPORT ENGLISH.
Wednesday: ZERO ENGLISH PLUS THREE.
Thursday: SPEAKING OF ENGLISH.
Friday: IMPROVISATIONS.

4. Lessons for INDONESIA and MALAYSIA (entirely in English except where stated) are broadcast each day at GMT 23.30 and heard there the following day on the 25, 31, 41 and 49 metrebands, 11.865, 9.725, 7.18, 6.08 MHz.
Saturday: *THE PETROLEUM PROGRAMME.
Sunday: SPEAKING OF ENGLISH.
Monday: CAN I HELP YOU?
Tuesday: *LET'S SPEAK ENGLISH (Indonesian).
Wednesday: IMPROVISATIONS.
Thursday: CHANGING SCENES.
Friday: PEDAGOGICAL POP.

5. Programmes broadcast to CHINA which can be heard in parts of South Asia and the Far East. Programmes are broadcast entirely in English except where stated. GMT 09.45 – 10.00, 16, 19, 25, 31 metrebands: 17.88, 15.36, 11.955, 9.725 MHz.
Saturday: PEDAGOGICAL POP.
Sunday: *LET'S SPEAK ENGLISH (Chinese).
Monday: SPEAKING OF ENGLISH.
Tuesday: *SAY IT AGAIN.
Wednesday: ZERO ENGLISH PLUS TWO.
Thursday: LISTEN AND WRITE.
Friday: CAN I HELP YOU?

6. PROGRAMMES FOR LATIN AMERICA. Lessons for listeners in Brazil, Paraguay, Uruguay, Argentina, Bolivia and Chile are broadcast Monday to Saturday at GMT 21.45 – 22.00, on 19 and 25 metrebands, 15.385 and 11.82 MHz.
Saturday: PEDAGOGICAL POP.
Sunday: No transmission.
Monday: IMPROVISATIONS.
Tuesday: CAN I HELP YOU?
Wednesday: SPEAKING OF ENGLISH.
Thursday: CHANGING SCENES.
Friday: *THE PETROLEUM PROGRAMME.

WHEN TO LISTEN . . . .

The lesson times on these pages are given in Greenwich Mean Time (GMT). To calculate the equivalent time in your own country, it will be necessary to add or subtract some hours as follows:–

EUROPE & USSR
Portugal – same as GMT.
Austria, Belgium, Czechoslovakia, Denmark, France, Germany, Holland, Hungary, Italy, Luxembourg, Malta, Norway, Poland, Spain, Sweden, Switzerland and Yugoslavia – add 1 hour.
Bulgaria, Finland, Greece, Romania – add 2 hours.
Turkey, USSR – Kiev, Leningrad, Moscow, Odessa – add 3 hours.
Add an additional 1 hour approximately for each 15 degrees longitude further east in USSR.

SOUTH ASIA and the FAR EAST
Pakistan – add 5 hours. India and Sri Lanka – add 5½ hours. Nepal – add 5 2/3 hours. Bangladesh – add 6 hours. Burma – add 6½ hours. Kampuchea, Indonesia Western zone, Laos, Thailand and Vietnam – add 7 hours. Brunei, China, Hong Kong, Indonesia Central zone and Philippines – add 8 hours. Indonesia Eastern zone, Japan and Korea – add 9 hours.

LATIN AMERICA
Argentina, Brazil East, Chile, Paraguay, Uruguay – deduct 3 hours.
Bolivia, Brazil West – deduct 4 hours.
Brazil – Territorio de Acre – deduct 5 hours.

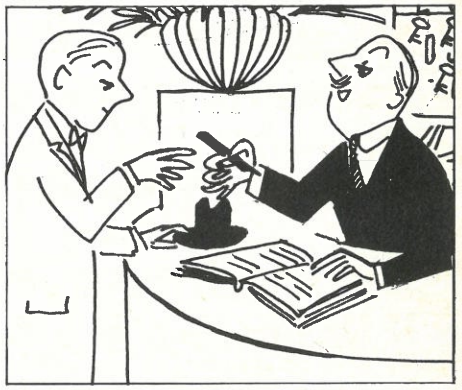
SUPPORT MATERIAL

Text books and audio cassettes are published to accompany broadcasts marked with this sign. For details of these and other BBC English teaching publications, films and video cassettes, please write to:–
BBC English by Radio and Television,
PO Box 76,
Bush House,
London,
WC2B 4PH.

BBC English
by radio and tv

WHAT ARE THE PROGRAMMES ABOUT . . .?

*AFTERMATH – general technical English demonstrated by shipwreck survivors. (I)
CAN I HELP YOU? – answers listeners' questions on English grammar. (A)
CHANGING SCENES – the experiences of a theatre group travelling around Britain. (I)
*EXPORT ENGLISH – for commerce and international trade. (A)
GREAT EXPECTATIONS – dramatisation of Dickens' novel with explanations. (A)
IMPROVISATIONS – exercises linked to *Changing Scenes.* (I)
IN A MANNER OF SPEAKING – English pronunciation around the world. (A)
* LET'S SPEAK ENGLISH – bilingual series – takes the beginner to intermediate level in 100 programmes.



LISTEN AND WRITE – everyday English dictated. (E)
NOW AND THEN – dialogues set in the past, the present and the future. (E)
PEDAGOGICAL POP – explains the words of pop songs. (I)
*SAY IT AGAIN – the English you need every day – demonstrated in the context of scenes from classic films. (I)
SPEAKING OF ENGLISH – magazine programme for advanced students and teachers of English. (A)
SPY IN THE SKY – mystery thriller about the aircraft industry. (I)
STORIES FROM ASIA – folk tales told in simplified English. (I)
*THE BELLCREST STORY – English for management. (A)
*THE PETROLEUM PROGRAMME – the language of oil technology. (A)
*WAVELENGTH – standard marine navigational vocabulary for communications at sea. (A)
ZERO ENGLISH PLUS TWO AND THREE – a graded course for beginners. (E)

E = Elementary I = Intermediate A = Advanced

Language Exercises
Graded English 1

DESCRIBING THINGS

When we describe an object, we mention various things. We can talk about its *size,* its *shape,* its *colour* and its *weight.* We can also say what the object is *used for,* and what it is *made of.*

This is some of the language we use when we are describing things:

SIZE

How big is it? What size is it?

It's { (quite) / (not very) } { large / small }

It's 2 feet long. It's about 1 metre long and 30 cms. wide.

SHAPE

What shape is it?

It's { round / square / oblong / rectangular }

COLOUR

What colour is it?

It's (red)

WEIGHT

How heavy is it? What does it weigh?

It's { (quite) / (not very) } { heavy / light }

It's { about a kilo / between 3 and 4 pounds }

USE

What do you use it for? What's it for?

It's for (drinking)
You can use it at school.

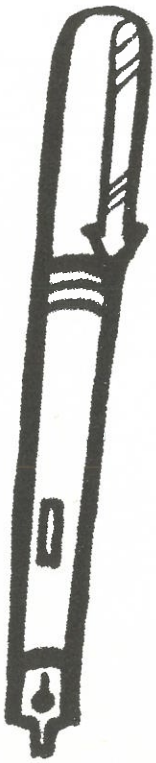
MATERIAL

What's it made of?

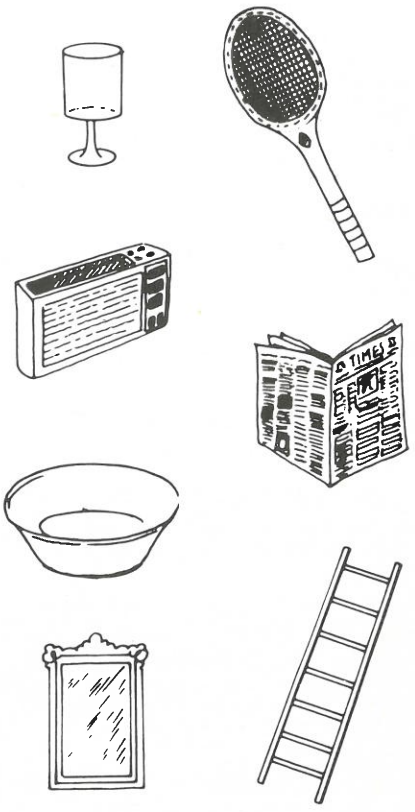
It's made of { wood / plastic / steel / leather }

1
Look at this picture:

Describe the object. Mention its *size, shape, weight, colour, use* and *material.*



2
Now look at these pictures. Work with a partner.



Player A should choose one of the objects. Player B must guess what the object is. Use questions like: *Is it round? Do you use it in your car?* Player A can only say *Yes* or *No.*

3
Variation
Player A thinks of any object. He gives Player B 3 pieces of information about it, eg *It's round, it weighs about half a kilo, and it's made of plastic.* Player B tries to guess the object. Player A can only say *Yes* or *No.*

Susan Holden

Language Exercises
Graded English 2

Talented Toyah

Toyah Willcox is 22, has bright red hair (at the moment), a pale face and unusual taste in jewellery. She's one of Britain's newest young stars. She has had several roles in films and plays and has also gained a reputation as a 'punk' or 'new wave' singer.

At 18, Toyah left school in Birmingham to work at theatre workshops in the city. A BBC director saw her and gave her a part in a television play. When the National Theatre (one of Britain's most important theatres) saw the play, they gave her a part in one of their productions.

Toyah's unusual behaviour made quite a change from the serious, quiet atmosphere at the National. One day, she was screaming and singing in her dressing room before a performance. "I got a phone call, saying 'Miss Willcox, this isn't a zoo, this is the National Theatre'. I thought it was a joke, but when I looked out of the window I saw Sir John Gielgud on the phone! He called me 'the animal' after that!"

Toyah played the part of a punk rocker in Derek Jarman's film *Jubilee* and – quite different – Miranda in Jarman's film of Shakespeare's *The Tempest.* Some critics did not like the way she spoke the lines, but everyone agreed that she was different!

As well as this, Toyah has a band and she now divides her time between acting and music. She says, "Women are at their best when they're violent". She herself is extremely ambitious. Some people feel that her success is due to ambition rather than talent. But there is no doubt that she is now famous as an original film and rock personality in Britain.

JUDY TOTTON PUBLICITY

"Women are at their best when they're violent."

EXERCISES

Vocabulary
Who or what are the following?

1. punk rock
2. new wave
3. Birmingham
4. theatre workshops
5. The National Theatre
6. *Jubilee*
7. *The Tempest*
8. a band

Adjectives
These adjectives are all used in the text. Give the nouns that can be made from them, as in the example.
e.g. music musical

different	noisy	cool
violent	wild	adolescent
ambitious	stupid	wise
talented	beautiful	
famous	warm	

Verbs
Put the right verb in each sentence, as in the example.
e.g. *Toyah . . . a reputation as a singer in Britain.*
Toyah gained a reputation as a singer in Britain.

1. She . . . the opportunity to work in television.
2. She will . . . to any lengths to be successful.
3. She . . . her name in the film, *Jubilee.*
4. Punk rock stars often . . . touch with their audience when they become successful.

Direct and Reported Speech
Change the sentences from direct to reported speech, as in the example.
e.g. He said, "Liar".
He called me a liar.

1. She said, "Happy Christmas!"
2. He said, "Welcome".
3. They said, "Thank you".
4. We said, "Congratulations!"
5. He said, "Damn!"
6. She said, "How awful!"
7. He said, "What a dreadful thing to happen".
8. They shouted, "Go away!"

An Interview
Imagine that you are going to interview Toyah Willcox. What questions would you ask her? Write up the interview with the information you have in the text.

Charlotte Greig

Language Exercises
Graded English 3

ARE YOU AFRAID OF MATHS?

Are you afraid of maths? If so, you are one of many people who panic when faced with a mathematical problem. And, according to a book published recently, what you may need is not a maths lesson but a therapy session. The author — Laurie Buxton, chief maths inspector for the Inner London Education Authority — says that fear of maths may be due to deep emotional **hang-ups** that go back to early childhood.

Even highly intelligent people can develop a 'pathological' terror of maths, says Buxton. He quotes the case of Elaine Dunford. Four years ago, in her forties, she was at the peak of a glittering educational career; she had been head of two schools. But, she confessed to Buxton, she had carried feelings of inadequacy and shame all her life — because she couldn't do maths. Even simple mental arithmetic filled her with a sense of panic — even 'hysteria'. Her feelings in maths exams at school had been so extreme that she compared them to her fears for her husband's safety when he was late returning home from an overseas trip.

In a series of 'therapy' sessions with Buxton she discovered that her fears about maths were due to her experiences in early childhood. An authoritarian but loving father had tested her on arithmetic and demanded quick answers. Her failure to provide them made her feel she was not returning his love, suggests Buxton. As she talked with Buxton her fears began to disappear. It was like an ugly imprisoning wall starting to crumble. Buxton was the supreme authority on maths, yet did not get cross or impatient when she got her arithmetic wrong.

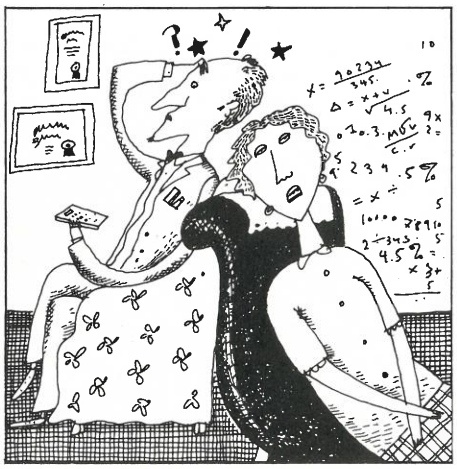
After a time she announced she *knew* 7x8=56 and it gave her a feeling 'of almost physical warmth'. Eventually, at the end of their eighth session, the last wall fell and with a triumphant "I understand!" she mastered even the most difficult mathematical problems. Her case, says Buxton, may be extreme. But, he believes, panic about maths is common. Maths problems can be tackled successfully only if the mind has time and peace to think about them. But most children are forced to give quick answers while the authority figure of the teacher stands over them and the rest of the class looks on. These conditions are highly threatening and prevent calm thought. It is like being locked in a room with a wild animal; as soon as you try to think of a plan for escaping, the beast is attacking your throat again. Maths therefore becomes associated with terror and panic. The subject may also arouse feelings of guilt at getting the 'wrong' instead of the 'right' answers and of shame because of looking foolish in front of classmates.

So what is the best cure for those who scream at the sight of a complicated maths problem? Sympathetic maths inspectors like Mr Buxton are not available to everyone and your psychiatrist may be as bad at mathematics as you are. Buxton recommends a sort of mathematical yoga. "Start with a piece of maths and see what you can make of it. Take it slowly, absorb it into your mind and *contemplate* it. Let your mind *relax* into your work."

Graham Workman

hang-ups — colloq., for complexes.

CHRISTINE ROCHE



Vocabulary

Find words in the text that mean:

a) something obsessive, almost a disease
b) highest point
c) not feeling good enough
d) uncontrollable feelings
e) strict person who demands obedience
f) person who knows a great deal about a subject
g) to become angry
h) to learn to do something very well
i) to deal with something difficult

Further practice

i) Put the correct verb into the sentences below:

arise/arouse/raise/rise

a) the policeman's suspicions were . . .
b) If you want to speak you must . . . your hand.
c) When did the problem first . . . ?
d) His speech didn't . . . a great deal of interest.
e) Prices are . . . all the time.
f) It's difficult to . . . a family on a low wage.
g) The company has decided to . . . its prices.
h) How did the argument . . . ?
i) The sun always . . . in the east.

Now make sentences of your own using the above verbs.

ii) Look at the following sentence:

It is like being locked in a room with a wild animal . . .

Using this construction, think of suitable comparisons to describe:

a) achieving something after a long struggle
b) suddenly understanding something
c) feeling free for the first time in your life
d) travelling on the underground in the rush hour

Comprehension

State whether the following statements are true or false. Give reasons for your answer.

a) Elaine was ashamed of her successful career.
b) She remembered how she felt in maths exams at school when her husband was late returning from a trip.
c) She couldn't answer her father's questions because she didn't love him.
d) The classroom atmosphere does not always encourage students to learn maths.
e) The best way to learn about maths is to practise yoga.

(Answers on page 33)

Answers

LISTEN AND WRITE

Comprehension

1. False. They have to work. 2. False. Everything comes to a standstill. 3. False. She would like to be on a beach *or* by a swimming pool.

Vocabulary

1d), 2f), 3a), 4j), 5b), 6g), 7e), 8h), 9c)

Further practice

i) *Possible answers.* 1. I'm not used to smoking French cigarettes. 2. I'm used to hot summers. 3. I'm not used to driving on the left. 4. I'm not used to eating big breakfasts. 5. I'm used to eating with a knife and fork.

ii) 1. So can I. 2. So does Nick. 3. So are we. 4. So is Tokyo. 5. So do I. 6. So is Giorgio. 7. So does Maria. 8. So do trains.

SAY IT AGAIN

I had the bathroom painted; I had the kitchen window enlarged; I had the garage removed; I had the kitchen widened; I had the central heating installed.

THE BELLCREST STORY

1. a) Firemen had the blaze under control in half an hour.

b) It took/It was five hours before the main body of firemen could leave.

c) The fire destroyed the oldest part of the factory and did damage estimated at £250,000.

d) The fire started in the old mill which was the original Bellcrest works.

e) This building is now used as a storehouse.

f) The reporter spoke to Downes while the fire was still raging.

g) The fire was first seen at about 2.30 p.m.

CROSSWORD

Across

1. Caste 2. Elephant 3. Losmens 4. Sukiyaki 5. Tune.

Down

1. Picture 2. Vegetarian 3. Java 4. Sari 5. Batik.

ACTIVITY GUIDE

SUPER-KIDS

Comprehension

1. True. 2. False. He gives his information to the public in the form of stage presentations. 3. False. They only see the cards for two seconds. 4. False. Desmond Morris supports Doman's ideas but Professor Dobbing thinks they're dangerous.

COALMINER'S DAUGHTER

Pronunciation

1. True. 2. False. 3. False. 4. True. 5. True.

EITHER IT'S REAL OR IT'S NOT

Comprehension

1. False. The actors develop their characters and perform a series of improvisations. Then Mike Leigh decides which lines to use. 2. False. The actors think about their characters independently and don't meet one another but the preparation is not 'secret'. 3. True.

INTRODUCING INDONESIA

Comprehension

1. The population is 135 million and 80% live on the island of Java. 2. There are 366 cultural groups in Indonesia. 3. The people are relaxed and easy-going. 4. About 90% of Indonesians are Muslim. The rest are Christian – Protestant, Catholic, etc – Buddhist, and Hindu. 5. Most families are large, as a large family is a sign of status.

INTRODUCING INDIA

Comprehension

1. India is a very varied country. No two parts are the same. 2. True. 3. Different groups are thought to have particular characteristics. For example, the Marwaris and Gujaratis are renowned for business. In some areas a lot of fish is eaten. In others people are vegetarian. 4. It means that the opposite is true now – the caste system is no longer practised as it used to be. 5. False.

Vocabulary

1e), 2b), 3g), 4c), 5a), 6d), 7f), 8k).

A MIXED MARRIAGE

Comprehension

1. Yes. Rudy's family have accepted Georgie and Rudy helps her with the housework. Georgie feels her outlook has been broadened by the marriage, too. 2. She feels they should not be protected from the negative reaction which some people have to mixed marriages but should learn to look after themselves. 3. No.

SCHOOLBOY REFEREE

Comprehension

1. A good referee must act quickly and decisively. 2. Body language and the whistle. 3. The livelihood of both managers and players depends on their team's chances of promotion.

THE GEOLOGY OF OIL

a) Sandstone, limestone and dolomite. b) Between 30 and 500 million years ago. c) He studies rocks, how they are arranged and how they were formed. d) Because oil cannot pass through it. e) Because cap rock must be impermeable to oil. f) They can help in calculating the age of the rocks.

GE 2

Vocabulary

1. 'Punk rock' is a kind of modern music popular in the 1980s. 2. 'New wave' is a kind of modern music, popular after punk music became fashionable. 3. Birmingham is a large city in England. 4. Theatre workshops are informal work places where actors and actresses work together. 5. The National Theatre is one of the most important theatres in Britain, situated in London. 6. *Jubilee* is Derek Jarman's film about punk life. 7. *The Tempest* is a play by Shakespeare, recently filmed by Jarman. 8. A band means a group of musicians, playing music together.

Adjectives

difference; violence; ambition; talent; fame; noise; wildness; stupidity; beauty; warmth; coolness; adolescence; wisdom.

Verbs

1. took 2. go 3. made 4. lose

Direct and Reported Speech

1. She wished me a happy Christmas. 2. He welcomed me. 3. They thanked me. 4. We congratulated him/her/them. 5. He swore. 6. She said that it was awful/how awful it was. 7. He said that it was a dreadful thing to happen. 8. They shouted at me to go away.

GE 3

Comprehension

a) False. She was ashamed because she couldn't do maths. b) False. She *compared* these two feelings. c) False. She didn't know the right answers and was frightened of not showing her love for her father. d) True. e) True. But the writer means a kind of 'mental' yoga.

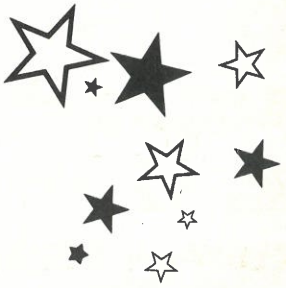
Vocabulary

a) pathological, b) peak, c) inadequacy, d) hysteria, e) authoritarian, f) an authority, g) get cross, h) master, i) tackle

Further practice

i) a) aroused, b) raise, c) arise, d) arouse, e) rising, f) raise, g) raise, h) arise, i) rises

ii) *Possible answers:* a) It's like reaching the top of a mountain. b) It's like coming out of a dark tunnel into the light. c) It's like escaping from prison. d) It's like being in a sardine tin.



Penfriends

Name: Salleh B. Hassan
Address: B-16 Barrack Police Dato Kramat, Georgetown, Penang, West Malaysia.
Age and interests: 19. My hobbies are collecting stamps and postcards, hiking, cycling, reading, music and correspondence. I will reply to all letters I receive.

Name: Franco Vitolo (Italian male)
Address: Piazza Marconi 33, 84087 Sarno (SA), Italy.
Age and interests: 15. I am interested in stamp collecting, coins, modern music, motor-cross sports, travelling, and collecting old clay-pipes. I am also fond of languages, archaeology and books. I would like to correspond with young girls and boys from all over the world in English. I promise to answer all letters.

Name: Dosseh de Souza (Togolaise male)
Address: c/o Djavon Emepa, S.T.T.B.P. 2292, Lome, Togo, West Africa.
Age and interests: 19. I like travelling, music, cinema, newspapers and magazines and sport. I am looking for correspondents from all over the world. Please write to me in English, French or German.

Name: Sylvie Lacote (French girl)
Address: 6 rue des Fauvettes, Trie-Chateau near Serifontaine, 60590, France.
Age and interests: 17. I like reading, music and travelling and would like to correspond with girls and boys from all over the world.

Name: Zakaria Zekri (Algerian boy)
Address: B.P. 64 Ghardata (Oasis), Algeria.
Age and interests: 21. I like collecting stamps, post-cards and travelling. I also like reading and music. I would like to write to boys and girls from all over the world and I will reply to all the letters I receive.

Name: Branka Smoljan (Yugoslav girl)
Address: Blaza Valjina 4, 57000 Zadar, Yugoslavia.
Age and interests: I enjoy listening to music, dancing, reading good books and so on. My hobby is collecting stamps and interesting pictures and posters. I would like to correspond with boys and girls from all over the world in order to learn something more about different countries, people and their habits. Please write to me in English or Italian.

Name: Yeow Peck Har
Address: 39 Jacan Tani, Larkin Lama, Johor Baru, Horhore, Malaysia.
Age and interests: My hobbies are collecting stamps, coins and postcards, reading, and music. I would like to correspond with people from Europe and other countries in English.

Name: Elisabetta Angeloni (Italian girl)
Address: Via Giambullari 8, 00184 Rome, Italy.
Age and interests: 17. I am interested in cinema, reading and music. I would be interested in writing to English-speaking penfriends.

Name: Miroslaw Gralik
Address: 82-400 Sztum, M. Morawskiego 12/18, Poland.
Age and interests: 21. My hobbies are travelling, politics, swimming and languages. I would like to write to people all over the world in English and German.

Name: Andy Kwan
Address: 17 Jln. Waspada, Surbaya, Indonesia.
Age and interests: 19. I am interested in music, sport, travelling and nature. I will answer every letter I receive.

Name: Tomi Jesenicnik
Address: Rudarjevo 17, 62393 Crna na Koroskem, Yugoslavia.
Age and interests: 17. I collect butterflies and stamps and I would like to correspond with boys and girls from all over the world.

Name: K. Arulanantham (Sri Lankan male)
Address: c/o M. Kanagaratham, Thunnali South, Kareveddi, Sri Lanka.
Age and interests: 18. My hobbies are collecting coins and postcards and cricket.

Name: Tatjana Lojevec
Address: Ljubljana — Polje c V/3, 61260 LJ — Polje, Yugoslavia.
Age and interests: 17. I like skiing, drawing and reading. I like classical and pop music and I also play the piano and the guitar. I would like to write to people from all over the world.

Name: Francis Stans S. Shawa
Address: St Peter's Major Seminary, P.O. Box 53, Zomba, Malawi, Central Africa.
Age and interests: 23. I want to be a priest. I like reading, art and football.

WHERE YOU LEARN IS IMPORTANT!

When you learn English your teacher is very important to your success, so why not come to a school owned and run by the teachers who work in it?

- small classes (maximum 12 students)
- friendly atmosphere
- social club
- student council
- library and listening centre
- classes at all levels
- special classes for Cambridge FCE and PCE examinations and JMB
- special Easter and Summer courses
- accommodation service
- teacher training
- central London location

ARELS

Marble Arch Intensive English
(Co-operative)
21, Star Street, London W2 1QB
Telephone: 01-402 9273 Telex: 28604 ref. 510
Recognised as efficient by the Department of Education and Science

YOU CAN AFFORD TO LEARN ENGLISH IN ENGLAND

ARELS at Felco

The International School, Exeter

Although we offer the following advantages:

* A large school with Full Time (23 hours) courses throughout the year
* Membership of Arels and Felco
* Summer Courses for Adults, Juniors and Sport Courses
* G.C.E. 'O' and 'A' level courses and I.T.C. Business Diploma Courses
* Social Centre with gymnasium, coffee bar and facilities for indoor sports
* Expert, highly-qualified teachers and small classes
* Language laboratories and all modern teaching aids and materials
* Preparation for Cambridge Proficiency and First Certificate, ARELS Oral, RSA and all major examinations
* Pleasant surroundings in Britain's loveliest holiday area

WE ARE STILL ONE OF THE LEAST EXPENSIVE SCHOOLS IN THE COUNTRY

Apply for details to: The International School, 1 Mount Radford Crescent, EXETER, Devon. EX2 4EW.

Telex: 42931 Intex G Telephone (0392) 54102/50096

WHEN IS HASTINGS LIKE TOKYO?

Answer: When you study English at an I.H. school

The International House organisation now has affiliated schools of English in 12 countries. All these schools offer the same high standard of English language teaching, and many of them also offer specialised courses (such as Teacher-Training and Business English).

INTERNATIONAL HOUSE SCHOOLS IN ENGLAND:

*English International, International House, 106 Piccadilly, LONDON W1V 9FL Tel: 01-491 2598
*International House, Palace Chambers, White Rock, HASTINGS, Sussex TN35 1JP. Tel: 0424-438438
Northumbria School of English, 24 Northumberland Street, NEWCASTLE-UPON-TYNE NE1 8JZ. Tel: 0632-29551
ILC Executive School, 86 Marylebone High Street, LONDON W1M 3DE. Tel: 01-486 1222
ILC Summer Courses (Adults), 86 Marylebone High Street, LONDON W1M 3DE. Tel: 01-486 1222
UST Summer Courses (Juniors), 40 Shaftesbury Avenue, LONDON W1V 8HJ. Tel: 01-437 3033

*Recognised as Efficient by the Department of Education and Science.
Member of ARELS (Association of Recognised English Language Schools).

INTERNATIONAL HOUSE SCHOOLS IN OTHER COUNTRIES:

ARGENTINA
International House, Larrea 1332, BUENOS AIRES Tel: 824187

EGYPT
International Language Institute, Mahmoud Azmy Street, Medinet El Sahafeyeen, CAIRO Tel: 803087
International Language Institute, Mohamed Bayoumi Street, Off Merhany Street, Heliopolis, CAIRO
International Language Institute, 4 Sharia Ghabo Bey, San Stefano, ALEXANDRIA
International Language Institute, Amoun School, ISMAILIA

FRANCE
International Language Centre, International House, Passage Dauphine, 27 rue Mazarine, PARIS Tel: 325 4137

ITALY
International Language Centre, Accademia Britannica, Viale Manzoni 57, ROME 00185 Tel: 778218/7576894
International Language Centre, Accademia Britannica, Viale Etiopia 8, ROME 00199 Tel: 8312780/837095
International Language Centre, International House, Via Marghera 22, ROME 00185 Tel: 490637/491764
International House – DILIT Soc. Co-op va RL, Via San Godenzo 100, ROME 00199 Tel: 3665133/3650574
Accademia Britannica – DILIT Soc. Co-op va RL, International House, Via Cesare Battisti 5, LATINA 04100 Tel: 41917
International House, Accademia Britannica, Via Paolo Bassi 3, MILAN 20124 Tel: 608686
Accademia Britannic, Via Marzia 20, PERUGIA 06100 Tel: 61997
International Language Centre, Accademia Britannica, Piazza Roma 3, SEREGNO 20038 Tel: 230970
International House, Via Oddino Morgari 31, TURIN 10125 Tel: 683245
International House, Accademia Britannica, Piazza della Rocca 2, VITERBO 01100 Tel: 32603

JAPAN
International Language Centre, Iwanami Jimbo-cho Building 9f, 2-1 Jimbo-cho, Kanda, Chiyoda-ku, TOKYO 101, Tel: 2647464
International Language Centre, Hankyu Grand Building 9F, 2-1 Kakuda-cho, Kita-ku, OSAKA 530 Tel: 3158003

LEBANON
International Language Centre, Hamra Street, P.O. Box 155712, BEIRUT Tel: 346227

LIBYA
International Language Centre, P.O. Box 2567, Shara Zawia, TRIPOLI Tel: 33305

MADEIRA
International House, Rua das Dificuldades 44-46, FUNCHAL 9000

MOROCCO
International House, 10 avenue de l'Armee Royale, CASABLANCA Tel: 274391/268932
International Language Centre, 2 rue Tihama, RABAT Tel: 22363

PORTUGAL
International House, Rua Marques Sa da Bandeira 16, LISBON 1 Tel: 571496
International House, Rua Antero de Quental 135, 3000 COIMBRA Tel: 22971
International House, Avenida Alfredo da Silva 57, 2830 BARREIRO Tel: 2073622
Instituto Tecnico de Formacao e Investigacao, Rua do Campo Alegre 272/6, OPORTO Tel: 60055

SPAIN
Escuela Internacional de Idiomas, International House, Trafalgar 14 Pral, BARCELONA 10 Tel: 3188429
Academia Britanica y Casa Internacional, Rodriquez Sanchez 15, CORDOBA Tel: 224068
Escuela Internacional de Idiomas, International House, Calle Minali 12 Pral, GERONA Tel: 219300
Academia Britanica y Casa Internacional, Queipo de Llano 19, HUELA Tel: 216529
Escuela Internacional de Idiomas, International House, Calle Balmes 29, MATARO Tel: 7960125
Casa Internacional de Idiomas, Calle Llovera 47-2, REUS Tel: 303562
Escuela Internacional de Idiomas, International House, Escuela Internacional 12, SABADELL Tel: 7257000
Academia Lacunza, International House, Urbieta 14-1, SAN SEBASTIAN Tel: 427707
English Studies Centre, Cisneros 6-1, SANTANDER Tel: 22481
Casa Internacional de Idiomas, Calle Mendez Nunez 10, TARRAGONA Tel: 7888462
International House, Calle Paulina Caballero 51, PAMPLONA Tel: 239213

HILDERSTONE INTERNATIONAL

Britain's leading state-run English Language Centre
(Kent County Council)

Classes at all levels

Small groups

Well qualified, trained, experienced tutors

Interesting afternoon options programme e.g. listening centre, business English, British background, art, pottery, yoga, sport

Preparation for Cambridge Proficiency and First Certificate English language examinations

Teachers' courses

Preparatory courses and advice service for university and college applicants

Short courses for groups

Full social programme

ALL-INCLUSIVE COURSE FEE

Accommodation in selected English families

Pleasant seaside town

New prospectus from:
The Principal,
Hilderstone (Dept. M.E.)
BROADSTAIRS, Kent, England

Telephone: (0843) 69171
Telex: 966182 THANET G

THE BELL SCHOOLS OF LANGUAGES

BATH CAMBRIDGE NORWICH SAFFRON WALDEN

owned by the Bell Educational Trust
Director: Peter Strevens MA FIL
Founder Member of ARELS

Please send me further information on:

General English Courses in

- ☐ Cambridge
- ☐ Bath
- ☐ Norwich
- ☐ Saffron Walden

- ☐ Summer Courses
- ☐ Intensive Tailor-made Courses for Groups

- ☐ Individual Private Tuition
- ☐ Courses for Teachers of English
- ☐ English Literature Programme
- ☐ Courses of English for Academic Purposes and Study Skills

Name _____

Address _____

_____

Return to:
Mervyn Martin, Marketing Co-ordinator, Bell Educational Trust, Red Cross Lane, CAMBRIDGE CB2 2QX, ENGLAND.
Telephone: Cambridge (0223) 212333; Telex: 817916

UNIVERSITY COLLEGE CARDIFF

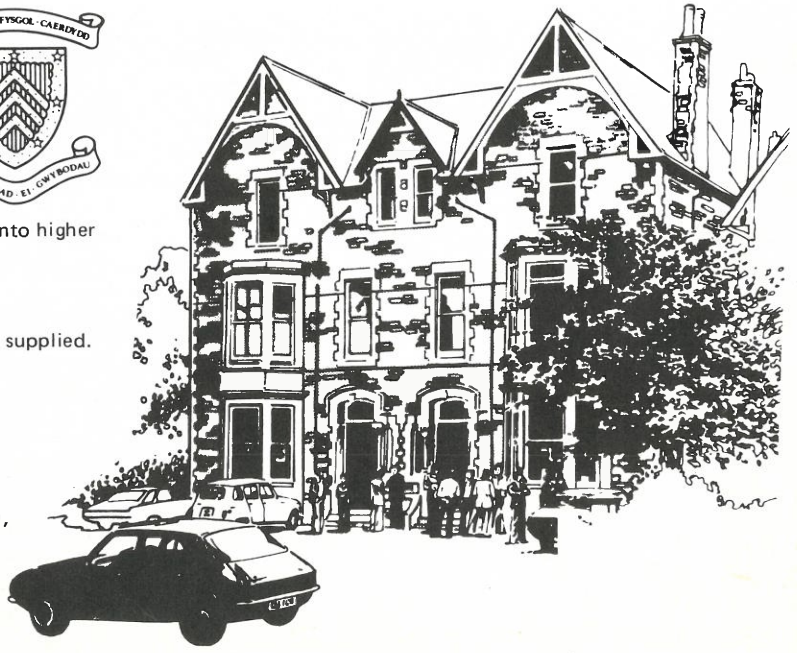
University English Centre for Overseas Students

Courses in English for Overseas Students. Particularly for entry into higher education at higher degree, undergraduate or polytechnic level.

* 3 mths, 6 mths, 9 mths and one year courses.
* **Students accepted at any time**
* Language Laboratories-Cinema-Video. All books and materials supplied.
* Accommodation provided.
* Access to all canteen, bar, social and sporting facilities.
* Weekly excursion and social evenings.
* Situated in Town Centre University Complex.

For further details write or phone:

Director,
Spn. Ldr. Francis Harris, M. Inst. A.M., Cert. Ed., R.A.F. (Retd.),
University College Cardiff,
University English Centre for Overseas Students (CUECOS),
University College, Cardiff,
42, 43, 44 Park Place,
Cardiff CF1 1XL.
Tel: Cardiff 44211 Extn. 2224
Additional direct lines code 0222 Cardiff 390799 and 390790

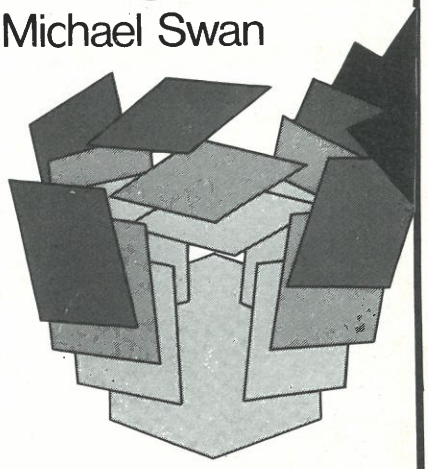


Special 10 week Summer Courses from 14th July to 22nd September 1981

Practical English Usage is a major new reference guide for intermediate and advanced students of English (of all nationalities) and their teachers. It contains short clear articles on all the grammatical problems which regularly cause difficulty to foreign learners. In addition, it deals with selected points of vocabulary, idiom, style, pronunciation and spelling. The main differences between British and American usage are also dealt with. Each entry contains an explanation of a problem, examples of correct usage, and — when this is useful — examples of typical mistakes.

Practical English Usage

Michael Swan

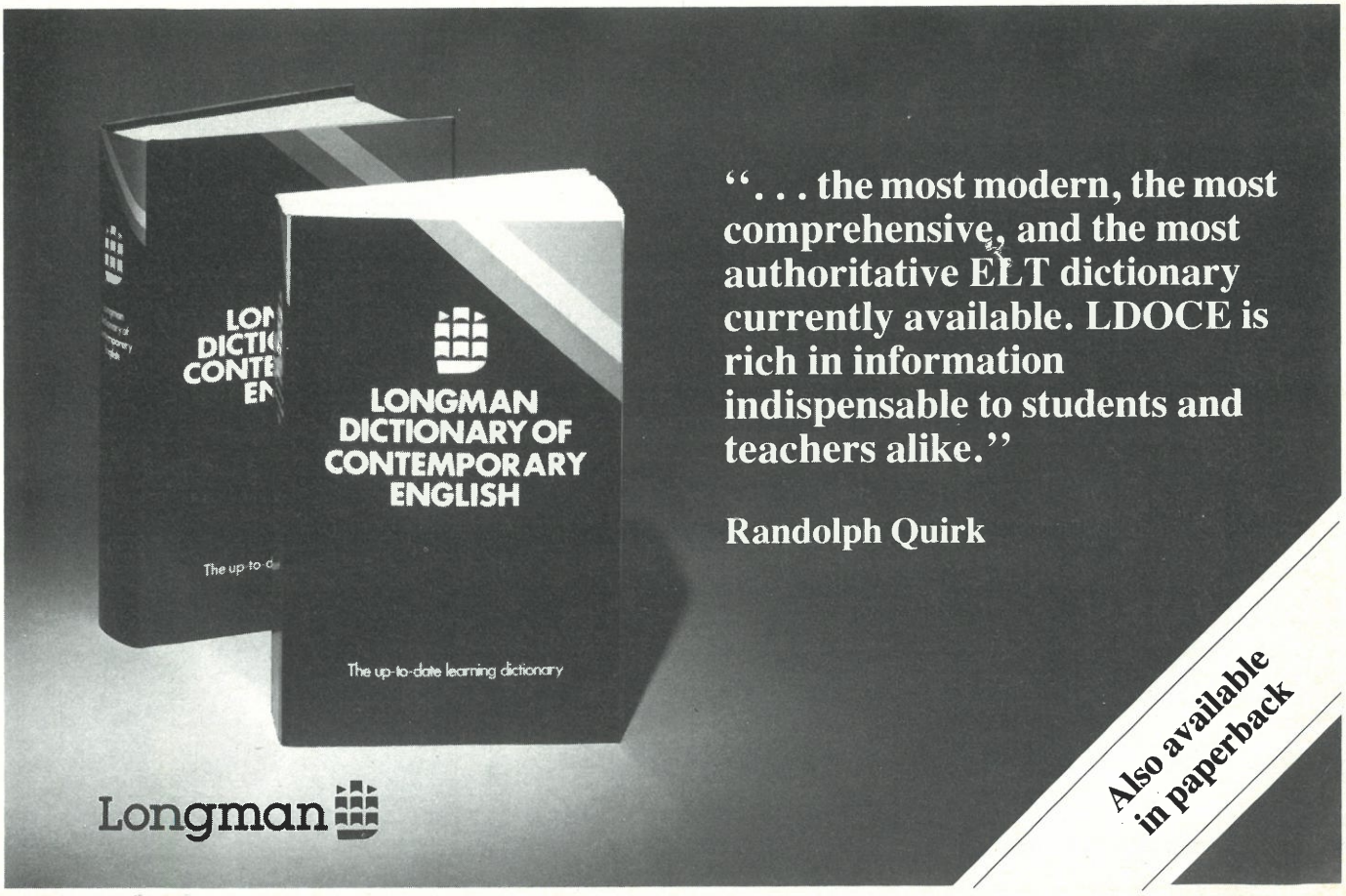


Special features of this book include:

* simple and practical presentation
* alphabetical arrangement of numbered entries
* detailed index and cross-reference system
* distinction between formal and informal usage

For further details and a prospectus, please write to English Language Teaching Department, Oxford University Press, Walton Street, Oxford OX2 6DP, England.

Oxford University Press


LONGMAN
DICTIONARY OF
CONTEMPORARY
ENGLISH
The up-to-date learning dictionary
"... the most modern, the most comprehensive, and the most authoritative ELT dictionary currently available. LDOCE is rich in information indispensable to students and teachers alike."
Randolph Quirk
Also available in paperback
Longman

angloschool

probably the best International School in England

angloschool
LONDON

For students of 16+
Founded in 1960

Situated in a pleasant residential area of London

Courses all the year round of 30 lessons a week. 30 or 15 lessons in July and August

Examination Centre for Cambridge First Certificate and Proficiency, Trinity College, ARELS and Specialised Courses for TOEFL

Language Laboratories, Cassette Library, Listening Centres

All teachers have specialised TEFL qualifications

A Teacher Training Centre

Accommodation in selected English family near the School with part-board or bed and breakfast.
Guaranteed standards

Excursions, Sports at National Sports Centre, School Club, Discotheques

Transfers: Airport - School

Recognised by the Department of Education and Science.
Member of ARELS + FELCO + London Tourist Board

anglocollege
LONDON & CAMBRIDGE

For young people 10 - 15
July and August

Residential College.
Full supervision. Full Board.

Courses with TEFL qualified teachers 15 hours per week

Programme of Sports - Tennis, Golf, Riding, Swimming, Football. Excursions and Outings

Transfers: Airport - College - Airport

Member of FELCO

To Angloschool, 146 Church Road, Crystal Palace, London SE19 2NT

Please send me your Free Prospectus for Angloschool ☐ Anglocolleges ☐

Name_____

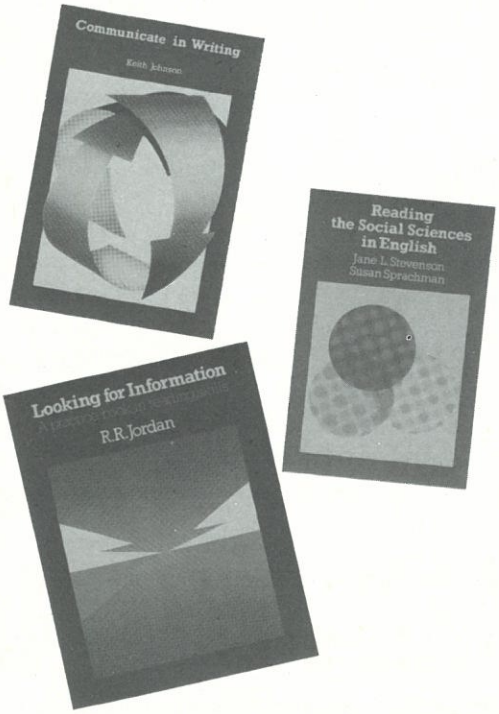
Address_____

_____

_____

angloschool
146 Church Road London SE19 2NT
Tel: 01-653 7285. Telex 28807 Anglos G

Books to help you study in English



Communicate in Writing

Keith Johnson

This course in advanced writing skills takes the student through the main processes of learning to write in English, from describing things and events to techniques like summarising, note-taking and essay-writing. A book you can use in class or at home, whether you're learning English for its own sake, or need it at work or for further study.

Reading the Social Sciences in English

Jane L Stevenson and Susan Sprachman

A reading course for students who need to know about the structure of essays, sentence patterns and vocabulary used in social science texts. Questions, exercises and study points develop fluency in English as well as understanding of the subject matter. For students working on their own or in class.

Looking for Information

R R Jordan

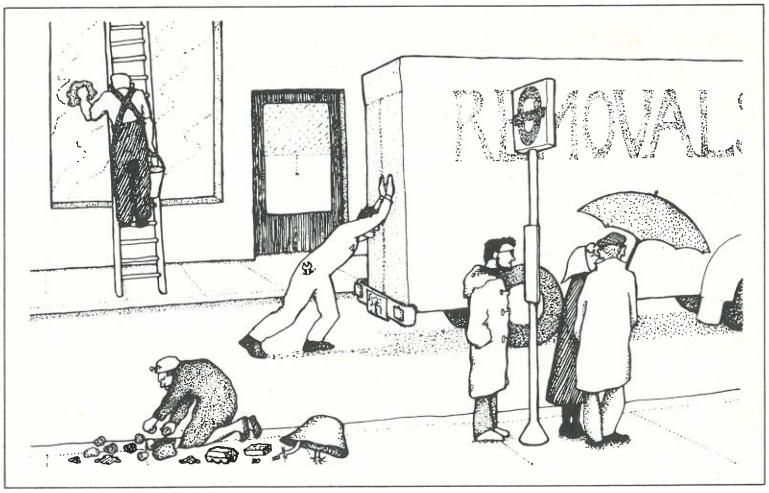
A book to help you cope with everyday life in Britain – reading a train timetable, making a telephone call, booking theatre seats. Questions and exercises help you practise and develop your reading skills. For intermediate and post-FCE students, working in class or on their own.

Longman

New!

A Handbook of English Pronunciation

Robert Hooke and Judy Rowell



A thorough course in the pronunciation of English, clearly and simply written for students from early intermediate level upwards.

A major feature are notes given for each sound in

French German Greek Italian Portuguese Spanish

The notes compare the sounds in these languages with the English sounds, and show how to move from one to the other.

Book £2.20 approx 192 pages ISBN 0 7131 8022 6
Cassette 1 £7 approx +VAT ISBN 0 7131 8072 2
Cassette 2 £7 approx +VAT ISBN 0 7131 8074 9

More information from:

Edward Arnold ELT
41 Bedford Square, London WC1B 3DQ

Oxford Elementary Learner's Dictionary of English

Edited by Shirley Burridge

This dictionary has been specially designed to meet the needs of beginners. It is simple and clear and reflects the experiences and interests of modern students. The easy explanations of the meaning, grammar, and use of English words are its outstanding feature. There are example sentences for most definitions.

Other important features are:

approximately 10 000 vocabulary items
many idiomatic phrases, fully explained
information on irregular spellings
information on English grammar
full phonetic information
drawings on every double-page spread

The *Oxford Elementary Learner's Dictionary of English* is an excellent preparation for using Hornby's *Oxford Student's Dictionary of Current English*.

For further details and a prospectus please write to English Language Teaching Department, Oxford University Press, Walton Street, Oxford OX2 6DP, England.

Oxford University Press

HEINEMANN ELT

STRATEGIES FOR READING

SECTION 1	SECTION 2	SECTION 3	SECTION 4	SECTION 5
The text STRATEGY 1 Identify text and topic STRATEGY 2 Look at lay-out STRATEGY 3 Recognize purpose	**The reader** STRATEGY 4 What do you feel? STRATEGY 5 What do you like? STRATEGY 6 What do you know?	**The process** STRATEGY 7 Scanning STRATEGY 8 Predicting STRATEGY 9 Checking	**The writer** STRATEGY 10 Understanding organization STRATEGY 11 Understanding explanation STRATEGY 12 Understanding attitude and tone	**The resources** STRATEGY 13 Work it out STRATEGY 14 Look it up STRATEGY 15 Use study skills

R C C
READING COMPREHENSION COURSE

BOOK 1 Reasons for Reading

BOOK 2 STRATEGIES FOR READING

BOOK 3 1982 Study Skills for Reading

By Evelyn Davies and Norman Whitney

For inspection copies, please write to:

Heinemann Educational Books
The Windmill Press, Kingswood, Tadworth, Surrey, England